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Personality of the month

As the Bride in Le Loup *Photograph by Roy Round*

VIOLETTE VERDY

Reason: For having fulfilled all the promise of her youth by becoming one of the most sensitive ballerinas of today.

ONE of the newcomers with Roland Petit's Ballets de Paris was an old friend with a new name—Violette Verdy. She was born in Brittany and at the age of ten went to Paris to study at the classes of Rousane in the Studio Wacker, also studied under Victor Gsovsky. Her first company was Les Ballets des Champs-Elysées, which she joined at the tender age of twelve. Her first visit to this country was in 1947, when the company was at the Wintergarden, when she danced the little girl in *Les Forains* and one of the Enfants qui s' aime in *Le Rendezvous*. In 1948 the company came to the Prince's Theatre and she danced L'August in *Treize Danses* (with Leslie Caron as La Clownesse) and the Valse in a suite of dances taken from *Les Sylphides*. At this time her name was Nelly Guillerm.

In 1949 she was invited by Ludvig Berger to make a film, *Ballerina*, and she changed her name to Violette Verdy. The film completed she was soon back in ballet. In 1950 she joined Les Ballets de Paris, created a leading role in Petit's *Musical Chairs*. Later that year she made her debut as an actress, appearing with Barrault in Henri de Monthelant's *Malatesta*.

1951 saw her dancing in Florence for the Festival in Milloss ballets, and later she joined the re-constituted Ballets des Champs-Elysées. For them she danced Leda in *Les Amours de Jupiter*, L' Ingenue in *Treize Danses* and created an important role in Frank Staff's *Romanza Romana*. Then the company collapsed and she rejoined Barrault. In 1952 she danced with Chauviré's company at the Marginy, dancing in *Casse Noisette*, and Marcel Berger's version of *Les Facheaux*. Eventually she joined Petit, creating roles in *Le Loup* and Gsovsky's *La Perle*.

For a dancer still very comfortably in her teens she has accumulated vast experience. She is now a dancer of the highest quality, sensitive, tender and appealing, one of the best products of the French school seen in this country. The gentle charm of her dancing in *Les Forains* and *Le Rendezvous* and the high spirits of her *pas de deux* with Caron in *Treize Danses* have given place in *Le Loup* to a remarkably sympathetic portrayal of the girl who falls in love with a wolf.

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Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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HOLD ON TO YOUR HEADS

ONE sunny day a Hungarian boy and girl got on an underground train in the Eastern sector of Berlin. They got off in the Western sector, thus having penetrated under the Iron Curtain. Nora Kovach and Istvan Rabovsky were immediately exposed to all the perils of the Western world, which wasted no time in taking every advantage of their presence. By devious means they found their way to Festival Hall, where they gave classical *pas de deux* nightly to the wildest acclaim. The critics in a body hailed them as sensational; many dancers of major importance seemed to think that a new star, or two new stars, had appeared in the East. The two Hungarians were obviously fine artists of the theatre; as such one naturally applauds them. But to hail them as two great classical dancers is something different.

The schools of Western Europe have been built up on the Russian school, which in its turn was built on the schools of Western Europe —a game of battledoor and shuttlecock which has progressed over centuries. We have over many years formed our own ideas, rightly or wrongly, as to what classical dancing and a classical dancer should be. The two dancers did not conform to these ideas, nor did they bear much resemblance to the school of the U.S.S.R. which we have become acquainted with, even if rather secondhand, through the medium of the cinema.

Frankly I believe that Kovach and Rabovsky are perfectly aware of their limitations, it is those who drool and dribble in adulation who don't know where to stop. These are some of the things we were told about the *Don Quixote* and the *Casse-Noisette pas de deux*.

Several wrote about their wonderful style. The same critics were writing a few weeks previously about the wonderful style of the Danes. The Danes certainly had wonderful style according to their particular school. These two had no style according to the accepted schools of ballet and anybody who has seen a Russian film will realise exactly what style means.

We were told that their technique was incredible. Technique of what, I ask? Certainly not of the classical ballet. The ability to turn at a fantastic speed or to jump to an amazing height does not necessarily amount to technique of the classical ballet, especially if these movements are imperfectly finished and badly strung together. A few minutes before these dancers appeared, John Gilpin performed two *pirouettes en attitude* to perfection. That was technique, but it passed almost unnoticed.

Many praised, as a revelation, the lifts when the girl is hoisted way up into the air. These lifts have long been used in the music hall and are invariably used in Russia today, but they have to be done at the right moment and in the right way. Ulanova, in *Romeo and Juliet*, is frequently involved in such lifts, but they come at moments of exultation. In *Casse Noisette* Rabovsky lifts Kovach at arms length and then turns her to the four corners of the earth— so that we can *all* get a good look. It was unmusical and unattractive.

We were told that these two brought new life to the ballet, that they were the first glimpse of the true ballet from Russia, that they were—oh! so many stupid things. We were *not* told that she was very badly placed, that both dancers poked their heads forward, that they were not over their centre, that they seldom finished anything tidily.

Let us praise them for their sincerity, their attack and their knowledge of their failings. But if the public seriously consider that what they saw in Festival Hall was the peak of ballet classicism, then Ninette de Valois, Marie Rambert and all those who have striven for years to develop a school in this country have been wasting their time.

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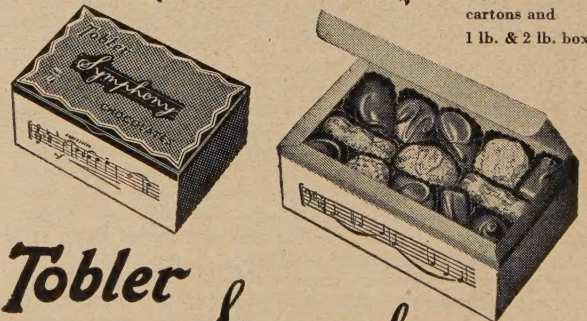

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MY PICTURE OF THE MONTH

by

Baron

"The appearance of Mr. Rabovsky and Miss Kovach at the Festival Hall reacted on the packed audience like some Soviet H-bomb to a public not accustomed to such an aggressively acrobatic technique, as displayed by these two Russian-trained Hungarian dancers.

Some critics are not of my view, but I think with a more subtle approach and the elimination of certain unattractive mannerisms, these two dancers will become great and worthy virtuosos of the classical tradition. They may lack something in textbook education, but they prove, at any rate to me, that classical ballet is not only an academic study in movement, but a thrilling form of entertainment."

The Royal Danish Ballet in London

FIRST IMPRESSIONS . . . . *by Clive Barnes*

THE London ballet-goer had read and heard so much about the Royal Danish Ballet that the company's first visit to Covent Garden aroused more interest than any visiting company's season since the war. Would the company prove in fact as bright as it was painted?

In the first place, as far as public and critical reaction went, without doubt theirs was the greatest success for years. Packed houses, enthusiastic applause and laudatory notices were reaped in like a bumper harvest.

To my mind the Danes have four things to offer the rest of Western ballet. The first is the quality of their large-scale productions. Part of this arise from their realisation that a crowd of human beings makes the most effective " decor " in the world. Even comparatively dull choreography can be made exciting if the dancers are surrounded by a hand-clapping crowd who actually participate in the performance. A further wonder of the Danish productions was the complete mastery shown over lighting and stage machinery.

Then there was the excellence of the Danish male dancing, which the repertory shows off admirably. One can think of quite a few English, American and French dancers who technically can leave the Danish men (Bruhn and Bjornsson apart) standing, but the Danes have the magnificent virtue of virility—none of them look psychologically maladjusted. Furthermore the general standard of male technique, particularly for elevation and in the rich variety of beaten steps typical of the Bournonville style, was far higher than in most companies.

Linked with this factor is the Danish skill in character dancing. In England character dancing is regarded more or less as a specialist job, but all the Danes can throw off a character dance with the greatest of ease, verve and precision.

All the company can act. Conventional mime seems little used in Danish ballet, but the tradition of naturalistic acting is so strong in Denmark that all the dancers can convey the very shade of a meaning with a glance or gesture.

These merits come from the approach the Danes bring to dancing. They obviously regard ballet as a vital and worthwhile career. Every performance is the most important they have ever danced in, no role is so small to them that it can be disregarded, no role is so large to them that it is worth getting conceited about. As a result stage-manners, in the fullest sense, are impeccable.

A further advantage possessed by the Danes is their realisation that a dancer is not fit only for the scrap-heap at thirty-five. By retaining even junior dancers far beyond what we would deem to be their normal period of usefulness they always have a number of older dancers to take mime roles and to give variety to the ensembles. As the ensembles and crowds also make use of children, they represent a far more realistic cross-section of humanity than is possible in our ballet.

In considering the repertory of the Royal Danish Ballet one is struck by the disregard of the dance as spectacle in the sense that the Petipa school understands it. A passage like the Rose Adagio or the Black Swan *pas de deux* would be completely alien to the Danish tradition. There are no fireworks, by request.

A far more serious limitation to Danish choreography is their conception of ballet as only a mixture of dancing and drama, not as a fusion. There is remarkably little attempt to advance the story by means of the dance—compare the second act of *Giselle* with the second act of Bournonville's *La Sylphide* and the point is made evident. In *Napoli* and *Et Folkesagn* the dancing and drama are in almost watertight compartments. Even in Bartholin's *Romeo og Julie* this tendency could still be seen; in fact, the only true attempt to tell a story with dancing was to be found in the finale of the hundred and sixty-seven year old ballet *Amors og Balletmesterens Luner*. Choreographic characterisation is also monotonously rare.

Passing from the general to the particular I was enormously impressed by the company's dancers. In all the twelve performances I saw, no role was given far short of perfection. Were I to mention names I would include every single dancer who did a solo role during the fortnight. Some have objected that the company has no ballerina, has a Regency Council in place of a Queen. Possibly, but as Margrethe Schanne (for example) is every bit as good in *La Sylphide* as Fonteyn is in *The Sleeping Beauty*. What matter?

Of the ballets I was overwhelmed by *Napoli* and *La Sylphide*. *Coppelia* disappointed me a little as I expected perfection. *Konservatoriet* mildly pleased me, the rest of the repertory I would not want to live with. Bournonville appears as an excellent stage producer, but a charming rather than great choreographer. The modern works lacked interest; presumably Lander can support his considerable hearsay reputation with something more remarkable than *Qarrtsiluni*.

English ballet has a lot to learn from the Danes. We need their teachers and ballet-masters, they need our choreographers. We need their conception of ballet as a profession, they need our conception of ballet as an art. When do we start swapping? Let us include New York City Ballet in our hands across the sea exchanges and forge three companies the like of which have never be seen before. Then all we would need would be French designers.

PRODUCTION OF COPPELIA . . . . *by Peter Williams*

THERE were many lessons to be learnt from the Royal Danish Ballet's visit to Covent Garden (August 11 to 22), most of which have been stated above by Clive Barnes and in previous articles on this distinguished company. But their production of *Coppelia* needs a little more careful consideration as it could have a great effect on future productions in England.

Hans Beck's production is *demi-caractère*, therefore unsuitable for an English company who fail dismally in this kind of thing. On the other hand we could learn much from the Danish method of telling the story.

If you look at Mydtskov's photograph on the opposite page you will see the setting for the first act. It is a realistic central European village where people live and have fun, not a toytown market place suitable only for clockwork mice. *Coppelia* is, after all, a fantasy bordering on life, never a fairy tale.

The house of Dr. Coppelius on the right is a believable dwelling for a miserly genius. The windows are cobwebby and the figure of the clockwork Coppelia can scarcely be seen; though enough to intrigue the fickly Frantz.

Downstage left is a pub, the centre of the village, where everyone congregates. How natural that a village fiesta should be centred on this place; how natural that, spurred on by the drink, the villagers should start to dance Mazurkas and Czardas! Seated at trestle tables they urge on their friends to further energy.

Here, too, the Mayor would come to meet his people, have a chat, stand a drink and bless the betrothed couples. How much more sensible than that Lord of the Manor, who usually puts such a damper on the proceedings with his presence. How natural, also, that Coppelius should want to cross the road for a " nip " at nightfall only to be set upon by the village rowdies.

Upstage left is the house of Swanilda. She enters down the staircase (Delibes wrote some music for this) and Frantz pursues her up them while she coquettishly escapes by a side door only to re-enter at the back on the ground level.

Take a look at the costumes and see if you do not agree that their authenticity (they were brought from Hungary by Hans Beck at the beginning of this century) does not make the scene more alive than those dressmaker's confections we are getting so tired of.

With regard to the choreography, the Mazurka and the Czardas were brilliantly, if theatrically, arranged. The *pas de six* for the friends of Swanilda has become a *pas de deux* for two peasants and it is not an improvement.

The interpretation of the roles could hardly have been bettered. Swanilda (Inge Sand) is a gay and brittle village girl who has a deep-rooted love of Frantz (Fredbjorn Bjornsson). He is flirtatous and has a bounding charm, never for a moment a *danseur noble,* but the sort of person who is the hero of village life with all the usual faults.

Dr. Coppelius, as played by Niels Bjorn Larsen, is a mean, sinister character, but perfectly believable. He is neither grotesque nor comic and I am certain that this is how the role should be played. This darker character throws up the lightness of the rest.

The second act in Coppelius' house is just the sort of place that the exterior leads one to expect it might be. It is a dusty, dirty workshop with several dolls completed and several in the making, while bits of heads and arms lie casually around.

An interesting point about the Danish production is that Swanilda sets the Coppelia doll working first of all. She therefore knows exactly what it can do so that she, later, can achieve a perfect imitation to fool Coppelius. The variation for Swanilda as a doll, together with her Spanish and Scottish dances, are not so well arranged as in our version, but they are much more integrated in the narrative. A small, but important point is that one of the dolls is Spanish. So Coppelius, in desperation when Swanilda has got above herself, seizes the fan

out of the doll's hand and the Spanish dance follows naturally.

The one serious omission from the Danish version is the moment, which can be so touching, when Coppelius thinks he has realised his life's ambition and made Swanilda (or, as he thinks, Coppelia) come alive.

The final act brings us back to the same setting as the first act, so that the action is continuous from the beginning of the ballet to the end. The villagers are assembled for the wedding; Swanilda and Frantz come out of Coppelius' house followed by an irate dollmaker. He is appeased by a purse of gold from the generous Mayor. But instead of sloping off, Coppelius remains to have a drink at the pub and watch the revels.

These revels are not the detached divertissement we have become so used to, but a series of *demi-caractère* dances with a not very impressive *pas de deux*. The ideal solution would be to use the choreography of Ivanov but still kept within the bounds of a village fiesta.

With all its faults, the Danish *Coppelia* is alive; in England it has never been so.

BALLET MUSIC FROM DENMARK . . . . *by David Hunt*

BECAUSE the Danish Ballet programme in London amounted more or less to a Festival of the ballets of Bournonville, most of the ballet music we heard during it was that of a century ago and very different from the type we are accustomed to hearing today.

In recent years music for ballet has travelled a long way from what it used to be. There was a time when ballet was truly a fusion of the three arts of choreography, decor and music, an equal partnership in which the objective of each lay in its contribution to the whole.

Nowadays each is a little inclined to try to outdo the other in standing on its own feet, with the result that much of modern ballet music is better music in its own right, trying to assert itself and so, to some extent, detracting from the effect of ballet as a unity.

The ballet composers of the nineteenth century were asked merely to provide a comparatively unobtrusive accompaniment to the action, in music that would establish the appropriate mood and ring the changes of moods without interfering with the original plan of the choreographer. In other words, they provide something much nearer to mere accompaniment than is generally the case today, although if they managed to provide that accompaniment itself with a musical pattern of its own, so much the better.

The establishment of mood and character is, indeed, one of their strongest points in music, and the Danes are not above a little pointed pilfering when needs must: how delightful, to an audience that must have known Rossini's *The Barber of Seville,* must have been the use of the *Slander* aria in a similar situation that arose in the first act of *Napoli!*

Of the six new scores we heard—*The Whims of Cupid, La Sylphide, Napoli, Konservatoriet, Et Folkesagen* and *Qarrtsiluni*—*La Sylphide* was by far the most interesting musically.

This music was far superior in every way to the Jean Schneitzhoeffer score for the original Paris production and used in Roland Petit's revival some years ago. Hermann Lovenskjold has obviously been greatly influenced by the music of Weber and by *Freischutz* in particular. But what better model for a composer existed in those early days of the Romantic Movement than that magical score with its evocation of the supernatural Adolph Adam, incidentally, may well have known Lovenskjold's *Sylphide*—the similarity between an adagio 'cello theme in the second acts of *La Sylphide* and *Giselle* is too marked to be purely coincidental.

With the shorter, single act ballet of today the idea of commissioning several composers to provide the music between them would be unthinkable, but this method was occasionally adopted for longer works in the old days. The scores for *Napoli* (the joint effort of Paulli, Helsted, Gade and Lumbye) and *Folkesagn* (Hartmann and Gade) show how effective such collaboration could be.

Throughout these ballets, one is constantly aware of different musical styles, but the music is always appropriate to the action and in parcelling out the various sections to each composer, Bournonville obviously knew very well the type of work in which each excelled.

Paulli's command of variation form is so well shown off in the single act we saw of *Konservatoriet;* Gade, whose style at that time was as yet immature, was already showing his gift of lyrical, melodical invention.

Lumbye's gay waltzes, polkas and gallops understandably earned him his reputation as the Johann Strauss of Denmark, and, incidentally, are still played by the little orchestras in Copenhagen's Tivoli Gardens.

Helsted and Hartmann are comparatively uninspired but are always reliable and resourceful.

Belonging to an even earlier period, Lolle's delightful music for *The Whims of Cupid* is again just right for what is wanted. How well this elegant writing suggests the character of the different nationalities represented within the restricted, formal idiom of the eighteenth century, and with what economy of means.

At the other end of the chronological scale the symphonic poem *Qarrtsiluni,* by the Estonian-born Riisager, showed that musical economy can be stretched a little too far, and the derivation of style and material from Stravinsky and Sibelius was a little too apparent. Whether or not Riisager had ballet in mind when he wrote it is beside the point: its position in this repertoire only emphasised the complete aptness of the older type of music for ballet purposes.

. . . . AND SOME RECORDS

Napoli: *In the Blue Grotto*. (Gade.) Danish State Radio Symphony (Grondahl). One side of HMV DB5250. 1 12-in., 8*s*. 11½*d*. *Galop* (Lumbye); *Tarantella* (Paulli). Copenhagen Royal Orchestra. (Hye-Knudsen.) Parlophone-Odeon DO7002. 1 12-in., 8*s*. 11½*d*.

Et Folkesagn: *Bridal Waltz* and *Polonaise*. (Gade.) Copenhagen Royal Orchestra. (Hye-Knudsen.) Parlophone-Odeon DK1102. 1 10-in., 5*s*.

Qarrtsiluni. (Riisager.) Copenhagen Royal Orchestra. (Hye-Knudsen.) HMV DB5250. 1 12-in., 8*s*. 11½*d*.

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COLLECTORS of recorded ballet music who attended the performances of the Royal Danish Ballet will be interested to know that these records can be specially ordered from record dealers.

Niels Vilhelm Gade (1817-1890), once highly thought of as a serious composer, but now neglected outside Scandinavia, was a friend and disciple of Mendelssohn and Schumann. The music he contributed to *Napoli* (written when he was still a student and violinist in the Royal Orchestra) probably contains more of the essence of the ballet's charm and tenderness than any of the other music written for it. The extract given on this record is the undulating melody given to the strings that so perfectly sets the scene for the enchantment of the Blue Grotto second act.

The *polonaise* and *bridal waltz* from the last act of *Folkesagn*, written at a later stage of Gade's development, show how well he had profited from his years of study in Leipzig. Sentiment without sentimentality is conveyed with an equally disarming simplicity, but with a much surer grasp of the technique of orchestration.

Holger Simon Paulli (1810-1891) was responsible for the scores of thirteen ballets for the Royal Theatre, either in their entirety or in collaboration with other composers. How well his energetic music supports the mounting excitement of the extended Tarantella in the last act of *Napoli*—surely the tarantella to end tarantellas—the colourful orchestration helping to make bearable the constant repetition of the same material. Half a dozen or so additional tambourines might have increased the effectiveness of this performance by the Royal Orchestra, but if anyone rushed straight out of Covent Garden and bought tambourines, this small point can easily be remedied when playing the record.

The rousing galop that brings down the curtain on *Napoli* is by Hans Christian Lumbye (1810-1874), whose statue in Copenhagen's Tivoli Gardens, showing him supported by a host of musical cherubs, gives the foreigner the first hint of the affection in which he is still held by the Danes. Here again the performance is brimming over with life, but the quality of the recording on both sides is below modern standards, not sufficiently so, however, to interfere seriously with enjoyment of the music.

Anyone wanting a recording of Riisager's *Qarrtsiluni* will be grateful for the very fine performance by the Royal Orchestra on DB5250. Here there is some falling off in recorded quality in the noisier passages, but without any serious distortion. This is a very good example of modern ballet music, which sounds better when heard away from the theatre and the abbreviated version given here is more successful in holding the interest.

David Hunt

Phœnix most frequent

—but can the Ballet Rambert continue its constant survival unless it is granted a substantial subsidy. Its achievement, past and present, is such that its future should be assured.

by
CLIVE BARNES

Photographed by Derek Allen

Beryl Goldwyn in the second act of Giselle *being supported by Alexander Bennett as Albrecht. Ann Horn as The Queen of the Wilis is in the foreground.*

Both Goldwyn's performance, in the title role, and the production as a whole received almost unanimous praise from the critics and the public when the ballet was revived at the Sadlers Wells Theatre during the recent Ballet Rambert season there.

EVERYONE, I imagine, has heard of the Ballet Rambert. No critic ever speaks of the company without a respectful nod in the direction of its great history, indeed, enlargements on the wonderful past of the Ballet Rambert and the part it played in the foundation of British ballet have become part of the critic's standard repertory of clichés. Many of the ballet audience treat the company with all the loving respect Cambridge dons bestow on the Anglo-Saxon epic *Beowulf*. They praise by hearsay and admire from a distance.

But the Ballet Rambert is no museum specimen, it is not anything like as dead as a dodo. The recent, but too brief, fortnight's season at the Sadler's Wells Theatre, which started on August 3, showed a fine vigorous company in the prime of life.

Although no new ballet was presented the season saw three interesting revivals: *Giselle, Mephisto Valse* and *Past Recalled.*

Giselle—a landmark

When in 1946 the Rambert production of the complete *Giselle* was first given it appeared as a landmark among contemporary revivals of nineteenth century ballets. Never before had we seen a production so felicitous, so transparently faithful and so theatrically effective. In every way it was in a class above all comparison. Since its first appearance other productions—the Festival Ballet's *Giselle,* the Sadler's Wells *Giselle* and *Swan Lake* and the Bournonville repertory of the Royal Danish Ballet—have challenged its unique supremacy. As it is now nearly four years since the complete Rambert *Giselle* was last given (with Nathalie Leslie and Gore), its present revival is of particular interest.

The production seems as handsome and well-conceived as ever. Basically the same as in 1946, its faults are nearly all—such as the Amazon village bereft of young men—a result of the work's presentation by a smallish group. A possible improvement would be for the peasant *pas de deux* to be so placed in the First Act that it is danced before the Duke and Bathilde. A small point in this production that could be generally incorporated into others is for the "Queen of the Vintage" incident to come immediately before Giselle's variation so that Berthe's consent to Giselle's dancing can be interpreted as a reward.

Hugh Stevenson's decor and costumes have been suitably re-furbished. While his First Act decor is not perhaps so satisfactory as the same designer's later design for Festival Ballet, his Second Act for Rambert has never been surpassed. Remarkably well lit so as to suggest the diffuse glow of gas-lighting, this set (despite the distracting morse-code flickerings of mechanical glow-worms at the beginning of the Act) is a most effective evocation of the Romantic ballet.

The performance of this fine production was worthy of Madame Rambert's total conception. Beryl Goldwyn gave an admirable

Left: Terry Gilbert, John Chesworth, Norman Morrice and Maxwell Collis (below) with Mary Munro in Walter Gore's Winter Night.

THERE IS STILL TIME TO ENTER

The Ballet Rambert Design Competition

Design *Casse Noisette*. See your work on the stage. Win a prize.
1st Prize £20 (plus royalties). 2nd Prize £5. Two prizes of £2 : 10

THE competition is open to everyone, of any age, provided he or she has never designed professionally for the stage previously.

The ballet to be designed is CASSE NOISETTE (THE NUTCRACKER), ACT II—THE KINGDOM OF SWEETS. A design should be made for the setting from which it will be possible to make a model eventually. It should be lavish and include a backcloth, wings, and borders or out-cloths. It should be drawn to scale to fit a stage with 28 foot opening with a depth of 25 feet.

There must also be costume designs for each of the following: The Sugar Plum Fairy, The Prince, Mirlitons (5), Danse Espagnole (1 boy, 1 girl), Danse Chinois (2 boys), Danse Arabe (1 girl, 2 boys), Buffon (1 boy), Attendant Fairies for the Valse des Fleures (12 to 14). Where a number is stated it does not mean that there have to be that number of designs—this is left to the designer's discretion.

The designs should be sent to DANCE AND DANCERS, 21 LOWER BELGRAVE STREET, LONDON, S.W.1, with the words "Ballet Rambert Design Competition" on the top left-hand corner of parcel, not later than OCTOBER 30, 1953.

Fill in this coupon and attach to entry.

I herewith submit my entry for the Ballet Rambert Design Competition.

Name .....

Address .....

.....

Art School (if any) .....

Age ..... **I declare that I have never designed professionally for the theatre.**

Signature .....

portrayal of Giselle, already so good that one hesitates before saying that it will get much better with experience. Her first act, with its touchingly deranged mad scene, is even now complete, and time can only give her as firm a mastery over the mechanics of the last act as she now has over its atmosphere.

Alexander Bennett looked too young as Albrecht, that apart, his was a performance on a level with his partner's. He mimed with great assurance and his dancing, surprisingly improved since I last saw it, had elegance and dignity. With any luck here is a *premier danseur* in the making.

Ann Horn's ice-cold Myrtha compared well with the exceptional Myrtha's (Joyce Graeme and Margaret Hill) that have graced this production in the past. Norman Dixon gave a strong and unaffected performance as Hilarion, while Shirley Rees was quite the best Berthe in my experience. Playing the role as a down-to-earth, middle-aged peasant woman, she gave a straightforward and effective rendering of a part that for years has defeated dancers of twice her experience.

Mephisto Valse is an interesting and worthwhile revival of an early Ashton ballet which was last produced by Ballet Workshop earlier in the year. This production is distinguished by the most innocent of Marguerites in Goldwyn, an ardent Faust in Bennett, a saturninely menacing Mephistopheles in Dixon, and, of course, by the decor and costumes of Sophie Fedorovitch.

Past Recalled is a revival of Jack Carter's ballet *Ouverture*, which was originally produced by Ballet Workshop and was reviewed in full in our January number. The decor and costumes by Norman MacDowall are less effective in the larger theatre, and although Norman Dixon and Noreen Sopwith dance well, they are unable to efface the memories of the roles' creators. It seems a pity that Carter has not taken the opportunity to add more dance interest to his choreography. The one important change he has made (the child no longer mingles with the fantasy guests) is not an improvement.

Revivals re-designed

Apart from the revivals the season produced a whole series of new decors; *Swan Lake, Les Sylphides, Winter Night* and *Movimientos*, have all been re-designed since their last appearance in London. Kenneth Rowell's decor for *Swan Lake* is very chic, a kind of Paul Nash wintry landscape. Handsome costumes, perhaps a little way after Leslie Hurry. However, despite its smart new suit, I cannot find the production greatly to my taste. Bennett is a good Siegfied, but Sopwith has not much improved her Odette.

Swan Lake, *Act II, with new designs by Kenneth Rowell. Alexander Bennett is seen centre as Prince Siegfried. Noreen Sopwith, right centre, as Odette. The predominating colours are grey, white and pale blue.*

The production of *Les Sylphides* is just what one would expect from the combination of Stevenson and Rambert in a Romantic ballet—exceptionally stylish. Rowell's new designs are a considerable asset to *Winter Night*, probably the most popular ballet in the repertory. Mary Munro won a personal ovation for her superb dancing as the cast-off love in this ballet. She was well-supported by Bennett and Sopwith.

Noteworthy among the rest of the season's productions were Tudor's *Gala Performance* and *Dark Elegies*. *Gala Performance* was made all the more welcome by the sad travesty of the work we have recently seen from Ballet Theatre. *Dark Elegies* was given a memorable performance with Shirley Rees, Ann Horn, Mary Munro, Norman Dixon and Terry Gilbert leading a sensitive ensemble.

The company is obviously in splendid fettle. Goldwyn, Munro and Bennett are as promising a trio of dancers as any in England. Horn, Gillian Martlew, Rees, Sopwith, Dixon and Gilbert all have more than average ability. The company's rich repertory is well-designed, well-kept and well-produced. A first-rate classical ballerina and another strong male dancer are needed to lift some of the work off the principals. The company should also have a resident choreographer working with it. Apart from these, Ballet Rambert is probably as strong now as it ever has been. So what of the company's future?

There must be a future

For four years now, ever since it returned from its triumphant tour of Australasia, Ballet Rambert has been struggling against misfortune. It is still struggling. Having no permanent home (the Mercury is hardly large enough to house the full company) it is forced to tour the English provinces. Provincial dates are difficult to get, the more so when you do not carry the snob-appeal of big star names on your posters. The situation is unlikely to get much better. What answer is there?

The Rambert is an integral part of British ballet. It is, its size and scope notwithstanding, one of the great companies of the world. It has in its keeping the finest collection of ballets by one of the great masters of choreography—Antony Tudor. It has ballets by Ashton, De Valois, Howard, Staff and Gore. If the Ballet Rambert collapses, a whole National gallery of English ballet would be destroyed overnight, as surely as if by fire.

If the Arts Council cares anything at all for the art of ballet it cannot allow this to happen. At the moment the Arts Council does allow the Rambert a small grant. This should be increased to the point at which Rambert can offer her dancers all-the-year-round employment, and the company can undertake long tours alternating with regular London seasons. Admittedly the Arts Council itself has little money to play with. It is also agreed that in comparison with any other State Opera House, Covent Garden's grant is meagre enough, but in relation to what other artistic ventures in the country get, it is immense. Some of that money should be diverted from London into the provinces. It is encouraging that the Arts Council has now put aside a grant for the Carl Rosa Opera Company. Now is the time for it to act on behalf of the Ballet Rambert.

Walter Gore's Winter Night *with new designs by Kenneth Rowell. Mary Munro is seen left, supported by four boys. Right is Alexander Bennett and Noreen Sopwith.*

Iberia in Midlothian

by PETER WILLIAMS

SPAIN is romantic, so is Scotland. Some Spanish dances use bagpipes, all Scottish do. Otherwise, little in common between the two countries.

Edinburgh, city of fantastic architecture, stands impervious to the four winds, which seldom cease to attack it. A strange environment for the Spanish and Latin American dances of Pilar Lopez and her company who appeared at the Empire Theatre during the festival. Yet the warmth she permeates, and has infused into her small but brilliant company, soon thawed the most solid native or festivalite.

The late Encarnacion Lopes (better known as Argentinita) was the first person to present the dances of Spain in a theatrical form. Her sister, Pilar, has inherited her genius and the Ballet Espanol of today is more than a memorial to Encarnacion; it is a living force.

Pilar knows that what she learnt from her sister is right. She has built her repertoire around the various talents of her dancers. She is completely unselfish in that she does not appear as a great star dominating each programme, though her wonderful purity of style cannot fail to make her the focal point even when she is dancing in an ensemble.

The two programmes which played to packed audiences in Edinburgh included much new material. The best of the programme we saw in London two years ago has been retained, while the new numbers are different to anything we have seen from our many Spanish visitors. Regional, classical and flamenco dances follow in quick succession with the finale of each section being a long production number. Of these, the fantasia on Granados opera *Goyescas* and the panorama of Boleros, from classical to today, both created by Argentinita and Pilar Lopes, are well known. The former is as charming as ever, with *La Maya y el Ruisenor* (The Lady and the Nightingale) as its highspot. Ravel's *Bolero* is an effective piece of theatre.

The new creations include a ballet, *Concierto de Aranjuez,* to the guitar concerto of Joaquin Rodrigo, the famous blind Spanish composer. Each movement representing a time of day—twilight, night and day. Pilar has ingeniously combined Spanish steps with classical ballet. I can imagine this would have a far greater success in the Spanish-speaking countries, who must find it a welcome departure from their own dances. The choreography has been well devised; the pattern is clear. As the Mystery of the Night, in the second movement, Pilar dances a beautiful solo full of nocturnal sorrow.

Also new is a big production number, *Madrid Flamenco,* in which the company appears in a succession of flamenco dances. Without any of the usual hysteria with hair and flowers flying around the stage, the dancers made an exciting impression. Pilar is at her best in flamenco numbers. The carriage of the upper part of her body, the perfect placing of her beautiful arms, proclaim her supremacy.

The great success of a recent five month season in Buenos Aires prompted the inclusion of several Latin-American numbers, the most important being *Suite Argentina,* using Argentine dances, such as the Gato, Zamba and Malambo. The girls do not have a great deal to do, but the boys, dressed as gauchos, give some rousing zapateados, using the spurs on their boots. The whole scene is excellently arranged as an effective piece of theatre.

From Mexico comes *Muñecos de Oaxaca* in which Encarnación Mendoza, Roberto Ximénez and Manolo Vargas represent the expressive dolls which are made at Oaxaca. A delightful number which the dancers invest with a doll-like quality. Also from Mexico is *Jarana Yucateca,* a flirtatious song and dance given with gusto by Dorita Ruiz and Alberto Lorca.

The regional Spanish dances include *Navidena,* the dances and songs given on Christmas Eve in the streets of Andalusia. Of great interest is the dance, by Evita Real, using tiny finger cymbals of oriental origin. From Andelusia also comes a moving pastoral scene, *El Cabrerillo,* in which a shepherd boy (Manolo Vargas) mourns the loss of a lamb.

These are only a few of the infinitely varied numbers given with such artistry by the company. Pilar herself seems to gain stature with the years and she should serve as the model for all assessment of the Spanish dance in its many forms. Each of her four male dancers shine in their different ways. Ximénez has a wide range and great charm; his *Zapateado del Perchel* from Malaga, in which the speed and nusance of his heel-beats are remarkable, is still outstanding. Vargas has a compelling personality and is at his best in regional and flamenco dances, while Lorca excels in classical dances. Paco de Ronda lacks the exaggerated line of his predecessor, Alejandro Vega, but given time will become an outstanding flamenco dancer.

Of the girls, Elvira Real is noticeable for her fine straight back and deportment in all she does.

Altogether a company which is the most effective ambassador that Spain could send.

Top left: Pilar Lopez in Eritana *to Albeniz music. A number which opens the programme.*
Photo: Dinami

Top right: The whole company in Madrid Flamenco.

Right: The company in one of the Zambas from Suite Argentina.
Photos: Ibanez

Left: The women stand round while the mother (Gemze de Lappe) gives birth.

Right: The Child Grown-up (Jenny Workman) and the Woman (Gemze de Lappe) in the final scene.

Photos: LeBlang

THE HARVEST ACCORDING

First given in London by American National Ballet Theatre at the Royal Opera House, Covent Garden, on August 3, 1953. Choreography by Agnes de Mille. Music by Virgil Thomson. Designed by Lemuel Ayres.

"Life, life is the tillage and death is the harvest according." Walt Whitman.

Scene I	*The Girl*	LIANE PLANE
Birth	*The Mother*	GEMZE DE LAPPE
	Girls and Women	
Scene II	*The Child*	RUTH ANN KOESUN
Games	*The Boy*	KELLY BROWN
	Children and Adolescents	
Scene III	*The Woman*	GEMZE DE LAPPE
The Harvest	*The Friend*	LIANE PLANE
	The Child Grown-up	JENNY WORKMAN
	The Young Man	KELLY BROWN
	Men and Women	

Miss de Mille describes her new ballet, first produced in America last year, as "a lyric-dramatic trilogy with a simple life pattern as seen through the eyes of a woman." The first two sections of the trilogy, subtitled Birth and Games, are plotless dance compositions illustrative of their theme, but the final sections concerns itself with the story of a wife whose husband is killed in the American Civil War.

The burden of Miss de Mille's song is, briefly, that women must weep. The first episode would appear to illustrate that motherhood is a painful experience and that it is a woman's lot to suffer. The second episode, altogether lighter in character, one imagines is intended to show that this suffering is the result of the aggressive nature of the male. The choreographer makes use of children's games to point the moral of this episode.

Having established her conception of the female as a life-victim of the aggressiveness of the male, de Mille proceeds to offer as an example of this victimisation a portrait of a woman widowed by war.

The actual choreography is probably the best we have seen from de Mille. The first movement, though sometimes labouring its point almost indelicately, is a vigorous group composition for female dancers in the modern-dance idiom which makes effective use of circular stage patterns.

The Games Movement of the ballet has far more originality than is usual in a de Mille work, and the manner in which the male ensemble is counterpoised against the dancing of the girls reveals fine craftsmanship. The humour which finds a place in this movement is, particularly in comparison with the choreographer's earlier work, refreshingly unforced.

The Games scene with Ruth Ann Koesun as the child (centre). *Photo: LeBlang*

The final section of the ballet is nowhere near so effective as that which has gone before. Apparently based on the Civil War ballet in the musical *Bloomer Girl* (never seen in this country), the story appears trite and sentimental. Only in the finale when the newly-widowed wife wanders as a passive figure of grief through the jubilant couples celebrating their re-union after the war, does the work take on the mantle of tragedy. Throughout the ballet de Mille's choreography shows the influence of folk-dance as well as the more sophisticated modern-dance forms.

Analysed and dissected *The Harvest According* emerges well. Everything that craftsmanship, choreographic technique and experience could give to such a work has been lavished on it. But even though it is a ballet of some theatrical power, its total effect falls beneath the sum of its excellencies and the promise of its theme.

The ballet was dominated by the remarkable performance of Gemze de Lappe in the dual role of the Woman and the Mother. That the ballet's sentiment was never allowed to become mawkich was largely due to her restrained playing. Whether in movement or repose, she was always a possitive asset to the choreographer's intentions.

Other good performances came from Liane Plane, Ruth Ann Koesun, Jenny Workman, Kelly Brown and Scott Douglas.

One of he great benefits America has bestowed upon ballet since the war has been the excellent music to come out of American ballet. The present score by Virgil Thomson is fully worthy of its predecessors. Based largely on old American hymn tunes and singing games, it is in perfect accord with the ballet.

Lemuel Ayres (possibly remembered as the designer of *Kiss Me Kate*) has produced three good landscape back-cloths which neither dwarf the dancers nor look out of perspective. His simple costumes are also most effective.

Clive Barnes

Jeanette Minty, Keith Beckett, Michael Hogan, Nathalie Leslie, Noël Rossana, John Gilpin, Petrus Bosman and Marilyn Burr.

NEW BALLET

CONCERTO (Grieg)

First given in London by Festival Ballet at the Royal Festival Hall on July 27th, 1953.
Choreography by Vassili Lambrinos. Music, Grieg's Piano Concerto in A Minor (played by Richard Farrell). Decor and Costumes by Francisco Reymundo.

Dancers:
NATHALIE LESLIE, NOËL ROSSANA, MARILYN BURR, JEANETTE MINTY, JOHN GILPIN, KEITH BECKETT, PETRUS BOSMAN, MICHAEL HOGAN

Photographed by Roy Round

THE question of whether ballets should be produced to music that already has a vigorous existence on its own account in the concert hall, will always provoke discussion. Vassili Lambrinos' ballet *Concerto* set to the Grieg Piano Concerto revives the controversy.

Lambrinos' choreographic approach differs from the manner of the Massine symphonic ballets as he avoids the personifications ("Fate," "Frivolity," etc.) favoured by Massine and employs the less provocative plotless method of Ashton and Balanchine. In adopting a purely pictorial approach, he gives less offence to the music-lovers, who never fail to rise to the bait of any sort of programme being imposed upon the music.

Faced with the problem of providing choreography that will appear to grow naturally out of the score and faithfully reflect the music's changing moods, Lambrinos has had a fair success.

The first movement is the most satisfactory, as here the dance invention is unforced and the texture of the choreography, making use of various combinations of dancers, is interesting and varied. The length of the work, however, unfortunately defeats the choreographer and the subsequent movements fail to maintain the same standard.

Lambrinos is a Greek choreographer who has worked chiefly in South America—*Concerto* is a revival of a work he first produced in that continent—and although the present version appears to show the influence of Western choreographers, there is an unmistakeable Grecian atmosphere to the work. This is partly due to the Hellenic decor and costumes of Francisco Reymundo. In this setting the athletic choreography seems to recall memories of mythological games. It is a pity that this national flavour should be put to a score already deeply imbued with national feeling, as the combination of Greek and Norwegian strains is not always a happy one.

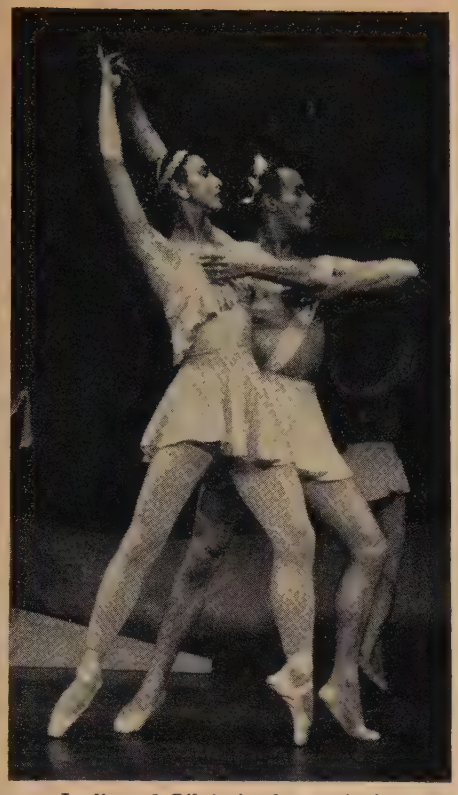
Despite the faults of the ballet, among which is a regrettable tendency to overload the dancing with a super-abundance of invention (like most young choreographers, he throws in everything, including the kitchen sink), the work shows promise. The choreographer was unwise to cross swords with a well-known piano concerto so early in his career.

The ballet makes considerable demands on the resources of its cast of eight dancers, both in its ensemble work and in the fragmentary solos and *pas de deux* that are scattered throughout its somewhat amorphous structure. At the first performance most of the demand notes were met with bills of promise, but later the ballet received some extremely able performances from all its executants.

It was also a great pleasure to hear the music as well played as it was by Raymond Farrell and the orchestra under Geoffrey Corbett. When the standard concert repertory infiltrates into the ballet theatre, it is not unusual for it to be murdered for its audacity. It was a most welcome change to hear a performance that would be a feather in the cap of a concert programme. **Clive Barnes**

Left: Petrus Bosman and Keith Beckett.

Below: Another of the interesting groups which abound in the ballet. Gilpin, Rossana, Minty, Burr, Leslie and Hogan.



Leslie and Gilpin in the pas de deux

THE LAUREL CROWN

NEW BALLET

First given by Festival Ballet at the Royal Festival Hall on August 17, 1953

Choreography by Vassili Lambrinos. Music by Michael Hobson. Costumes by Danaë Gaylen.

The Nymph - - - - NATHALIE LESLIE

The Athletes - - - - - JOHN GILPIN with LOUIS GODFREY, PETRUS BOSMAN, WOLFGANG BRUNNER

Photographed by Roy Round

GREECE has, from the beginning of ballet, been a locality to which choreographers are frequently wont to turn. The grace of the figures on freezes, of sculptures, together with the simple costumes which so perfectly reveal the line of the body—all are natural inspirations for the creation of movement. Yet how rarely do these classical interludes succeed. The main fault has lain in the fact that few people have even the slightest idea of what the movement, so beautifully frozen into those masterpieces of the sculptor's art, was really like. It probably bore little relation to the over-languid genuflections and the balloon-biffing which invariably goes under the heading of "Greek dancing" at young ladies' academies. A closer study of Greek folk dances would possibly get us nearer to the truth.

It was a good idea for Festival Ballet to invite the Greek choreographer, Vassili Lambrinos to create another work to follow his *Concerto*. A good idea also that he should be allowed to mount a work on a subject that was native to him as well as using a commissioned score by Michael Hobson.

The theme was slight. A Nymph (Nathalie Leslie) awaits some athletes who are displaying their prowess. Upon the head of the winner (John Gilpin), she places a gilded laurel crown and subsequently grants him the favour of her affections.

Really the work is little more than a *pas de deux* with variations for the two principals, plus trimmings in the form of three other male athletes.

Choreographically, Lambrinos has advanced on his *Concerto*, which was his first major work to be created in South America a few years ago. He has learnt to use repose on the stage and has not tried to clutter the choreography as in the previous work. As a result, *Laurel Crown* has several outstanding moments which were memorable, and would have been even more memorable had the ballet been more carefully constructed from a theatrical point of view. For instance, the dances for the athletes, particularly the variation for Gilpin, are so strong that the ballet opened on a high note it was unable to maintain. Again, in the *pas de* deux there is a climactic pyramid group which causes the real end of the dance to be an anti-climax. It also seems strange that a Nymph imperious on her mountain top should enter into an amorous rough-and-tumble with the boys; it is as though a Duchess frolics in the hay with the village lads after she has distributed the prizes at the village sports.

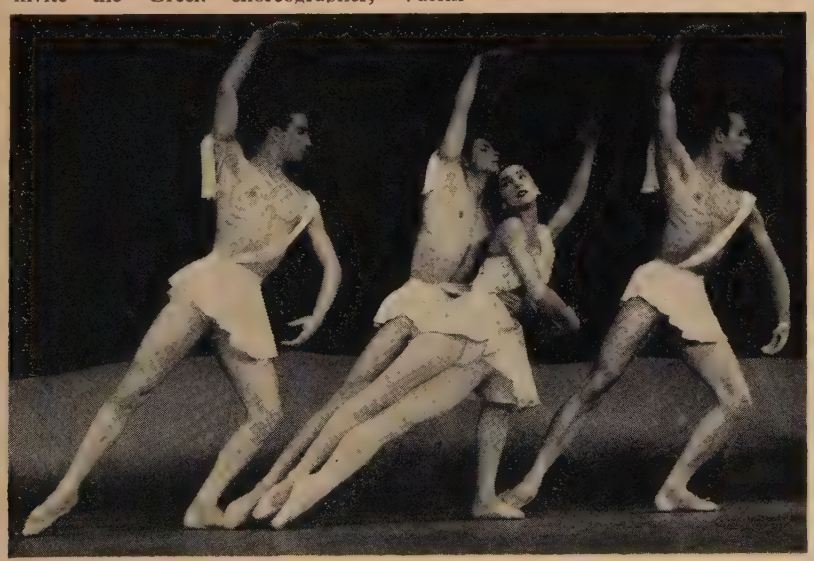
On the other hand Lambrinos showed an obvious talent for creating dance. He knows how to use music even if the emotional content has not yet come into his grasp. The lyrical flow of Hobson's *pas de deux* music is not realised in the choreography. The *pas de deux* is the kernel of any ballet and everything should be built up around it, especially in a work as short as this, but if this moment fails then the whole ballet tends to become flabby. His use of basic Greek folk steps and rhythms, combined with the classical dance was interesting and could be developed; while his grouping at all times was particularly beautiful.

If Lambrines can have time to reconsider and reconstruct the work he should be able to make a ballet into something which has a certain affinity to Lichine's *Protée* and moments of Balanchine's *Apollon Musagete*. The designing should be altered from revue-classical-Greece to ballet-archaic-Greece.

Much of the dancing was splendid. Leslie's very difficult variation was beautifully finished. Bosman, Godfrey and Brunner looked verile and leaped around to prove it, while Gilpin gave the ballet most of its impact. He soared through the air and when his feet touched the ground he spun miraculously—his *pirouettes en attitude* were like the Bologna mercury on a fast revolving turntable.

Michael Hobson has composed many fine scores for Ballet Workshop, but this was his first for a major company. He has achieved ballet music both melodic and danceable and which never becomes trite in the service of the dance, a fact which makes many good ballet scores become dull in the concert hall. Like the choreographer, Hobson has used basic Greek folk dance rhythms and themes, and the result is one of the best ballet scores to be heard for some time. Properly developed, he might become the Tchaikovsky or Delibes of our time.

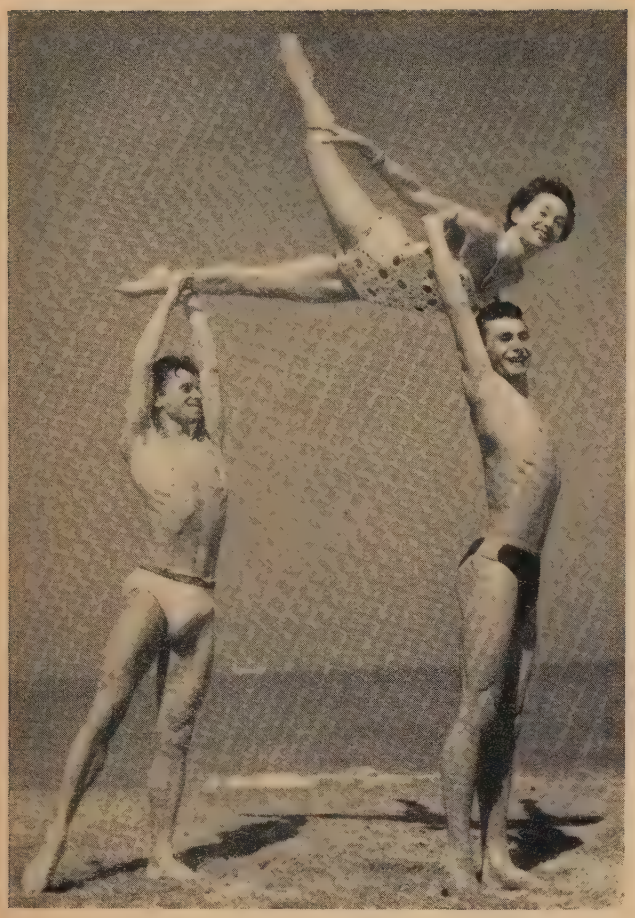
Peter Williams



Godfrey, Brunner, Leslie and Bosman at the conclusion of the pas de deux

Gilpin in the variation which wins him the laurel crown

curtain up!



This is the way the Golovines relax. It is well known that they are hard workers and that every morning Serge (on left) gives his sister Solange (up in the air) and his brother George (right) a stiff class, but from this photograph by Lido, it appears that their leisure hours are equally strenuous.

They are seen here on the beach at Deauville during the season of Grand Ballet de Marques de Cuevas in August and before they moved on to Biarritz for another season and all the strenuous preparations for the Ball of the Century which the Marquis de Cuevas gave at the Chiberta Club on September 1.

Serge Golovine, one of the principal male dancers of the de Cuevas company, is also one of the outstanding technicians of today. A new work is being specially created for him for the Paris season of the company which starts at the Theatre de l'Empire in October.

Lost steps regained

FOR a long time we have felt that the best use was not being made of the fact that the greatest of all of Diaghilev's ballerinas —Tamara Karsavina—was living in our midst. Every time she has given a lecture on mime it has seemed to be one of the most exciting ballet experiences in any year. There is so much that the dancers of today can learn from her—not only the interpretation of the roles in famous ballets in which she appeared, but also the right way to approach them.

One tiny gesture from her can cause a palace to be built, a range of mountains to arise or the ocean to leave its bed. With one flicker of an eyelid she can be transformed from a swooning village maiden to an Empress imperious in her stately dignity. More than that she remembers steps and scenes long since omitted from the production of classics now so foolishly labelled "the authentic version."

How happy we are to think that in the near future it will be possible not only to see her great art regularly, but that it will be being passed on to the artists of tomorrow! From the beginning of October she will give weekly classes at the school of Kathleen Crofton and on those occasions she will reconstruct some of the lost steps and scenes of the ballet. Better news for all those who have come to love the art of ballet we cannot expect to give. Her active presence amongst us should be an inspiration to everyone.

Unpopular at the Garden

"MY husband says he is the most unpopular person in Covent Garden," said Beryl Grey during the interval of the Danish Ballet. She was probably speaking the truth after a fashion because she is expecting a baby in the New Year, with the result that she cannot go on the Sadler's Wells American tour. However, this expected event should make all friends of this very popular dancer extremely happy. Happy to know also that Beryl will be returning to the company next Autumn.

Modern dance centre

TOYNBEE HALL, deep in the City of London, has long been associated with dance activity. In 1938, Anthony Tudor established London ballet there. Since the beginning of this year it has been the home of the Dance Theatre Studio directed by Hettie Loman and Sally Archbutt. As well as re-forming British Dance Theatre, which gives its next performance on October 8, these two ladies are planning to establish Toynbee Hall as a Contemporary Dance Theatre Club.

Starting in January next year they plan to present other professional modern dance groups as well as recitals by modern solo dancers. If all these plans materialise it looks as though this Club will be filling a gap that has been present in the London dance scene far too long.

There are several modern dance groups in England, but the difficulty has always been in finding somewhere to present them. If Toynbee Hall becomes the London centre of this movement then a most important branch of the art of dance will be able to take its rightful place.

Beer and ballerinas

PARTIES! parties! parties! Never can there have been so many parties given in such a short space of time for so many ballet companies. The Danish Embassy welcomed their national ballet with a party on the night before they opened at Covent Garden. The Danish dancers looked apprehensive—"how would London like them?" All the assurance given to them by people who have seen the company before evoked a doubtful "we can only do our best." They were far from happy and they went around with their fingers permanently crossed for twenty-four hours. That they did their best and won through triumphantly is now old history.

A week later that philanthropic brewery that ploughs all its profits into artistic enterprises—the Carlsberg Brewery—gave a lavish party at the Savoy Hotel. A very different lot of Danes made their appearance; apprehension was far behind them.

Sol Hurok, in a white tropical dinner jacket, was expansive about his future plans, while principals of the Sadler's Wells Ballet and London ballet critics greeted the Danes as old friends. The dancing, after dinner, was led off by Dame Adeline Genée and Mr. Bronsted (director of the Royal Theatre) to a jolly Carlsbergian tune about the qualities of beer. A good time was had by everyone.

And while we are on the subject, congratulations to every member of the Danish Ballet

It's bound to happen— that the Street Dancer and the Hussar's fiancée will really come to blows in Massine's *Le Beau Danube*.

Drawn by Peter Revitt

for their perfect behaviour off-stage. Their manners and dress would have made the population of Copenhagen as proud as they must surely have been at the company's success on the stage of London's fine opera house.

More pretty girls

MORE pretty girls and more parties for Roland Petit's Ballets de Paris. After the premiere at the Stoll Theatre, the company mingled with film and theatre stars at a reception given by the French Embassy at the Maison de France. At one table sat a relieved Peter Daubeny, who had gambled on bringing the company to London—and won. At another sat a radiant Dorothy Ward, still the youngest looking of pantomime principal boys. While French film star Gerard Philippe, Sir Malcolm Sargent, Anton Dolin (in a tartan dinner jacket) and others were all discussing the success of the French company.

Apart from the smartest audience for years to be collected torgether at the Stoll Theatre for the Petit premiere, our favourite memory of the non-dancing part of the evening was of a famous impressario sitting in his box, immaculate in evening dress, gulping a choc-bar with obvious relish.

Farewell Trunoffs

THE thousands of admirers of Festival Ballet will be sorry to know that Vassili Trunoff and his wife, Joan Potter, are returning to Australia to join Borovansky's company. We shall thus lose one of the best character dancers we have had in this country for very many years. It is, however, understandable that Trunoff should wish to return to the country in which he was brought up, his family are there and he also owes his success in the first place to Borovansky and his wife.

Programme errors

HOW silly can programmes get? A programme of Festival Ballet recently informed us that the Snow Queen in *The Nutcracker* would be danced by John Gilpin (Wed. and Thurs: matinees) and the role of the Nutcracker Prince by Marina Svetlova (Wed.). On the other hand we might have missed some curious innovations in a ballet that could well do with them.

A programme of Ballets de Paris translated the title of Petit's *Cine-Bijou* as "Film-Jewel." The English equivalent to Cine-Bijou is a Cameo Cinema. Presumably this would be translated in a French programme as "a precious stone with two layers of colours, the upper of which is carved in relief—Cinema."

Basic, but not in Bow Street

"THE theme of the ballet is basic," wrote Agnes de Mille about her *Rodeo*. It deals, as most of us know by now, with the problem that has confronted every American woman from the earliest pioneer time—how to get a man! But The Royal Opera House must have thought this too frank, because they were rather prissy about the whole thing and the programme note during the recent Ballet Theatre season stated that the problem of the ballet was "how to get a *suitable* man."

The invaluable Mr. Vessel

WHEN the Royal Danish Ballet was at Covent Garden, the English audience was rightly surprised and delighted at the perfection of the stage tricks, an art of theatre magic we have long discarded. But not all the tricks were ancient machines carefully preserved in Copenhagen; some of them were more human.

Poul Vessel, who plays so many small roles superbly well, particularly the Burgomaster in *Coppelia,* is a very strong man. In fact, he is one of the few people in Massine's *Le Beau Danube* who really lives up to the role of the Strong Man. This strength is put to good practical use in other ballets. So when Margrethe Schanne comes drifting over the bushes in *La Sylphide,* it is no old machine that helps her in her flight, but—Mr. Vessel.

She wrote on the Soviet ballet

IRIS MORLEY (Mrs. Alaric Jacob) was one of the first people outside Russia to write with understanding and intelligence about the Soviet ballet. For ten months she went three times a week to the ballet, watched rehearsals and knew all the leading personalities. Her book, *Soviet Ballet,* remains a sound and informative record of the working and the way tradition is upheld in the country that has more to offer the art of ballet than any other.

Iris Morley's recent death is a sad loss to the cause of Russian ballet in the English-speaking world and we know that readers would wish us to convey our deepest sympathy to her husband and daughter.

They went in droves

EITHER we were wrong when we attacked British dancers for failing to go and see foreign ones or else our words were taken to heart. One of the most heartening spectacles of the great summer season of foreign ballet has been the fact that every night hordes of our dancers were to be seen watching and discussing the performances.

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happy birthday to...

		Oct.
Douglas Steuart	Sadler's Wells Ballet	9
Jill Gregory	Sadler's Wells Ballet	10
Pauline Clayden	Sadler's Wells Ballet	12
Barbara Walczak	New York City Ballet	13
Graeme Anderson	Formerly Festival Ballet	14
Sheila Nelson	Formerly Sadler's Wells Theatre Ballet	16
Marjorie Tallchief	De Cuevas Grand Ballet	19
Gloria Campbell	Winnipeg Ballet	21
Lydia Lopkova	Formerly Diaghilev Ballet	21
Nadia Nerina	Sadler's Wells Ballet	21
John Field	Sadler's Wells Ballet	22
Pamela Hart	Festival Ballet	23
Margaret Kovak	Formerly New-Ballet Company	23
Felicia Zaymes	Continental Ballet	24
Gwynne Ashton	Continental Ballet	27
Jennifer Andree	Festival Ballet	28
Elaine Fifield	Sadler's Wells Theatre Ballet	28
Louis Godfrey	Festival Ballet	29
Alan Baker	Ballet Theatre	30
Serge Golovine	De Cuevas Grand Ballet	30
Janet Overton	Festival Ballet	30
Felicity Grey	Television	31
Michael Maule	New York City Ballet	31
		Nov.
Audrey Harman	Formerly Festival Ballet	2
Isobel Wesley	Formerly Festival Ballet	2
Violetta Elvin	Sadler's Wells Ballet	4
Donald MacAlpine	Sadler's Wells Theatre Ballet	4
Edward Gaillard	Continental Ballet	5
Gordon Hamilton	Formerly Ballets de Paris	5
Barbara Milberg	New York City Ballet	6
Oleg Briansky	Festival Ballet	9

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Dancer you will know

As the First Hand in Le Beau Danube.
Photo: Roy Round

MARILYN BURR

Born in Sydney, Australia, her first teacher was Leon Kellaway. In 1949 she joined the National Ballet of Australia and stayed with that company until she came to England in 1952. In England she trained with Audrey de Vos and made her English debut with the New-Ballet Company. In March of this year she joined London's Festival Ballet.
Principal creation: Dancer in Concerto; *Principal roles: (for the Australian National Ballet) Odile in* Swan Lake; *Crystal Fountain Fairy, Florestan sister and Aurora* in Aurora's Wedding *(for Festival Ballet); Odile* in Black Swan pas de deux; *Valse in* Les Sylphides; *First Hand in* Beau Danube.

MARILYN BURR first attracted attention when she filled in at very short notice for Nathalie Leslie in the Black Swan *pas de deux.* This most auspicious beginning for a *corps de ballet* girl was followed by a London debut in *Les Sylphides* and *Beau Danube.* She doubtless won the role of the First Hand by her facility to turn *fouettés,* but even disregarding her spins she gives an engaging performance in a far from easy soubrette role. Her *Sylphides valse* has a sensibility that is unusual in a young dancer, while her dancing in *Concerto* possesses a distinctive finesse of execution. Given time and space in which to develop she should become an important member of that distinguished band of dancers who have originated in Australasia.

Clive Barnes

STEPS OF THE DANCE 8

by
BARBARA VERNON
and
JOHN GREGORY

Drawn by
Eilean Pearcey

The illustrations for this instalment were posed by Edna Busse, the Australian dancer who has been in England for the past few months.

THE BARRE-WORK (Continued)

Ronds de Jambe Par Terre assist further in developing control of the hips, turn-out and instep. They enable the thigh to rotate easily in the hip-socket, and at the same time strengthen the abdominal muscles.

Both legs are held straight while the working-leg describes a semi-circle in which the *pointe* of the toe slides over the floor. The instep of the working-leg is arched as soon as possible on the circular sweep, and the heel is lowered to the floor as the foot passes through 1st position. The body is held erect throughout, weight over supporting-leg, with hips level—facing front. Care should be taken not to pull on the *barre.*

The *Rond de jambe* on the ground frequently starts with a preparatory *Soutenu,* in which the supporting-leg *pliés* as the working-leg is extended with a *petit developpé* to point 4th position front, and open to he side.

When executed *en dehors* (outwards) the working-leg travels from 2nd position to 4th position back, thence passing through 1st position with heel leading the way to 4th position front, and out again to 2nd position. When executed *en dedans* (inwards) the same movement is reversed. The working-leg travels from 2nd position to 4th position front, passing through 1st position with the toe leading the way, to 4th position back and out again to 2nd position.

Illustration 15 Rond de Cuisse en dehors

In each case the accent of the movement is when the working-leg, with lowered heel, passes through 1st position.

The Variations of *Rond de Jambe par terre* include:

Rond de Jambe Marqué in which the *pointe* of the toe touches 4th position front, 2nd position side, 4th position back, and vice versa. The movement usually commences and closes in 1st position. The tip of the toe is lifted slightly from the floor as it is carried to each position.

Rond de Jambe with Relevé, in which the heel of the working-leg is lowered to the floor and raised again, at one or more of the three points of the semi-circle. In each position the heel must be pressed well forward as it is lowered to the floor.

Rond de Jambe en Plié, in which the supporting-leg *pliés* as the working-leg describes the semi-circle on the floor. The *plié* may be held during the whole movement, or executed briefly as the working-leg passes through 1st position.

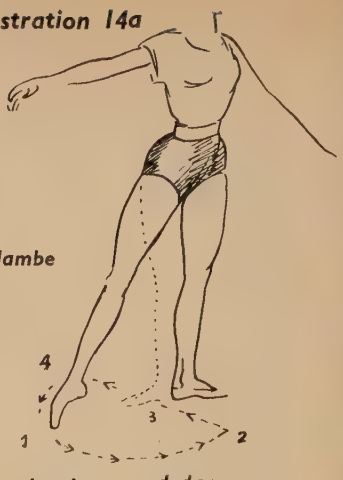
Rond de Jambe with Battement Balançoire, in which the working-leg brushes back and forth through 1st position, in between a series of *ronde de jambe.* In the extension front and back, the stretched tip of the toe may be pointed on the floor, like *tendu,* or as in *tendu-jete,* carried three or four inches from the floor.

Rond de Jambe with Passé, in which the *rond de jambe* closes in 5th position, and the working-leg is picked up, the stretched tip of the toe being lifted as high as the supporting-knee, and passing from front to back, or back to front, is dropped into 5th position.

Illustration 14

pas terre en dehors

Illustration 14a



par terre en dedans

Rond de Jambe

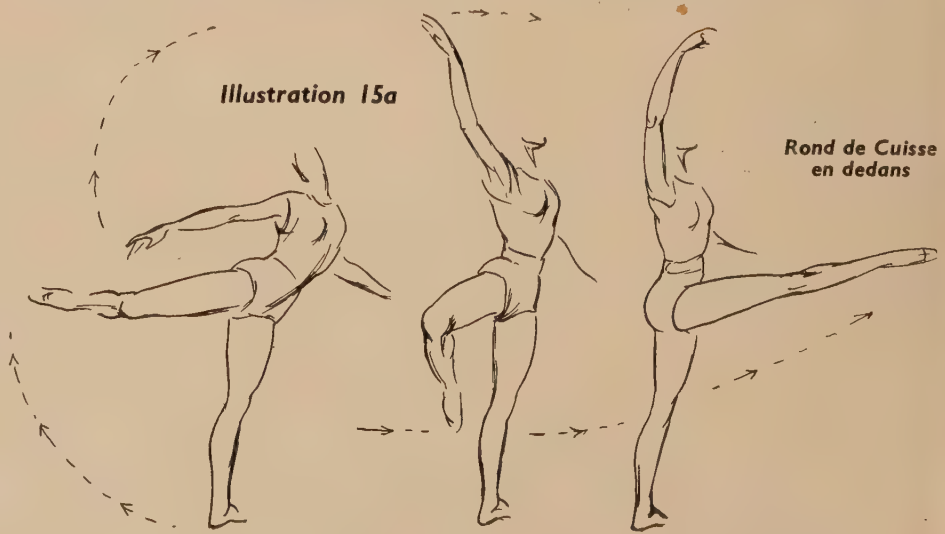
Rond de Cuisse (Rond of the thigh) is often incorporated with the *Rond de jambe enchainement.* It is very beneficial for opening the groin, and giving fluency to the unfolding of the leg. Performed *en dehors* it commences with a lifting of the thigh in front, the knee being bent; the thigh then opens to the side *en passé* and extends back —the knee leading the way, into *arabesque.* When performed *en dedans* it commences with the lifting of the thigh behind, *en attitude;* the thigh then opens to the side *en passe,* the heel leading the way, and extends front to 4th position *en l'air.* The accent of the *Rond de cuisse* is on the final extension. During *Rond de cuisse* the arm may be left in 4th pos. at the side, or it may accompany the movement of the working-leg. If brought into play it travels thus:

En dehors, the arm is carried from 4th pos. through 2nd pos. up to 3rd pos. simultaneously with the lifting of the leg in front. The arm then opens out into allonge pos. with the extension of the leg. The head follows the direction of the arm.

En dedans, the arm is lowered from 4th pos. and carried to 5th pos. back, with the lifting of the leg *en attitude.* The head follows the course of the arm, which continues up to 3rd pos. as the leg passes to extension front.

The *Rond de Jambe* article will be concluded next month with Examples of *Enchainements, Soutenus* and *Port de bras,* with illustrations.

Illustration 15a



Rond de Cuisse en dedans

So you want to dance

Teacher with a difference

The methods of Audrey de Vos are different to those generally taught in the various accepted schools. The fact that she has produced or polished such eminent dancers as Beryl Grey, Nadia Nerina and Paula Hinton is proof that the de Vos method is worth serious consideration.

by ANTHONY COWPER

BALLET training, like ballet itself, is a tradition, and traditions are handed down but rarely questioned. The complicated process of making a dancer is sacrosanct, what trained the ballerinas of the past being regarded as pre-eminently suitable for training the ballerinas of the future. Audrey de Vos, after experience of being taught and teaching, was prompted to ask why?

She regarded ballet training impartially, examining from a physiological and psychological viewpoint not the results of ballet training, but its methods. She questioned ballet training in much the same way as an athletics trainer might have questioned the technique of high-jumping. Was the muscular effort employed being used with the greatest economy, were the mental forces essential to such an effort being harnessed as effectively as they might be? She also felt that the strains and tensions of modern life were not being considered in contemporary training.

Starting from scratch Miss de Vos systematically re-examined all the preconceptions of ballet training. Realising that the key to all dancing was balance she first considered the body's natural focus of balance. This has been tacitly accepted as being about the centre of the body. Miss de Vos has taken it as being within the pelvic girdle, with the result that not only is recovery from off-balance positions instantly made, but eventually may make unnecessary a clumsy preparation before a step.

The two primary aims of her dance training are the elimination of rigidity and strain (the "muscular" aim) and through this the liberation of the personality (the "psychological" aim). She believes that in the past ballet training has been achieved by too liberal an application of brute force, whereas the correct approach is for the student to achieve complete mental control over his body, giving him the ability automatically to use his muscular system like a puppet-master pulls the strings of his puppets. Having acquired this physical mastery the dancer can devote his mind to interpretation of the dance.

De Vos's classes superficially resemble those of any other teacher. Certainly there is great emphasis on the sensitive stretching of muscles and none on the forcing of limbs, but the barre-work and centre practice follow in normal sequence. It is typical of her method that her classes always begin not with the normal time-honoured *plié*, but with freeing movements to warm the dancer up. These are followed by *pliés* combined with body movements.

Another important feature of her classes is her disinclination towards the prolonged repetition of any step. She believes, rightly, that repetition brings along with it muscular fatigue which damages the physical responses of the dancer. Even more insidious is its tendency to dull the mind into routined competence, so producing thoughtless dolls.

Her preoccupations as a teacher are with musical phrasing, and punctuation, posture, placing and the dynamic value of movement. She has no cast-iron "system," believing that all training must be adapted to the physique and temperament of the pupil, and she attempts to discover the individual style latent in them. In the same way she is strongly opposed to the idea that the same class, apart from a slight difference in centre-work, is suitable for both men and women.

Her ideal is to start with dancers as children, and her views on children's classes are original. She produces dancers for the stage and has no interest in medals and certificates, consequently she regards children's classes as little more than a mental and imaginative training for the hard work ahead.

It is natural, valuable and unfortunate that de Vos should include in her syllabus what she calls "Modern Dance." Natural because the freeing, plastic movements of modern dance are in accord with her ideals; valuable because it inculcates in her pupils a more perceptive conception of body movement; and unfortunate because in the past it has led some people to regard her school not as a school of classical dancing, which it is, but as a cult of latter-day Central European writhing in the dust, which it isn't.

In both her classical and modern classes she makes considerable use, and in this she corresponds with many important teachers, of the "dance image," which serves to give a mental picture of the physical step. She also favours an unusual teacher-pupil relationship in which both explore the possibilities of dancing. She regards the dance-studio as a kind of laboratory and encourages self-expression and choreographic aptitude in her dancers. She never shouts or bullies her class and always when correcting is punctilious to give a reason for the correction.

The reward of being unorthodox is often to run the risk of being considered a crank. Miss de Vos is unquestionably unorthodox, but it would be a rash man who would label as a crank a teacher who has either produced or polished some of the leading dancers of the country.

These include not only two ranking ballerinas, Beryl Grey and Nadia Nerina, but also one of the leading European dramatic dancers, Paula Hinton. Although the first two received most of their early training from Sadler's Wells, and Hinton was for a long a pupil of Madame Rambert, they have all been de Vos students for some time. Other dancers among many who have been trained by de Vos at some stage include Domini Callaghan and Michel de Lutry, Sonya Hana, Gillian Lynne, Sally Gilmour, Norman Thomson and Sandra Vane.

DANCE AND DANCERS has never pressed the claims of one school, method or system at the expense of another, and we do not say that Miss de Vos's experiments should necessarily be followed by other teachers. But she is meeting with considerable success, a success which is now not limited to England, as in recent months dancers have come from as far away as Scandinavia, the Middle East, Jugoslavia, Australia, South Africa, Canada and the United States to work at her studio.

We apologise for the fact that in this column in the September issue, Jennifer Whinney was announced as having won the Beaumont Scholarship to the Sadler's Wells School. The real winner was Betty Anderton who is also a student at the Nesta Brooking School.

WOLFGANG BRUNNER

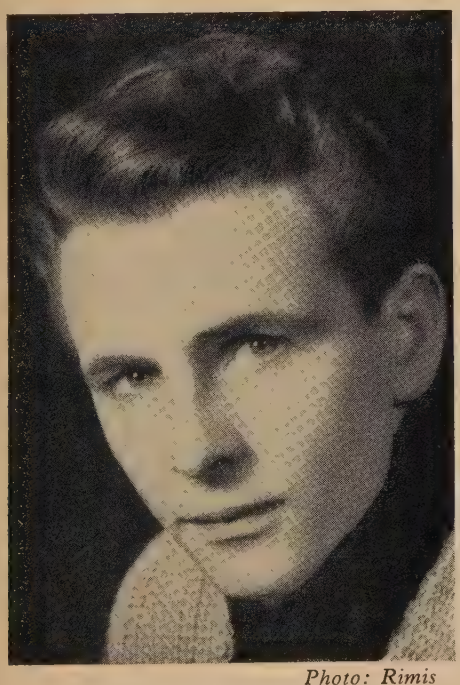


Photo: Rimis

Born in London of Swiss parentage. His principal teachers were Madame Nora and Boris Kniaseff in Paris and from their studios he joined Petit's Ballets de Paris.

Dancer you will know

He toured America with Petit before joining Festival Ballet in 1951.

Principal creations: Cheshire Cat in Alice in Wonderland; *Dancer in* Concerto Grosso; Symphony for Fun *and* The Laurel Crown. *Principal roles: (for Ballets de Paris) Red Bandit in* Carmen; *Chef in* L'Oeuf a la Cop *(for Festival Ballet), Drunk in* Petrouchka; *Harlequin in* Harlequinade pas de deux; *Spectre in* Spectre de la Rose; *King of the Dandies in* Beau Danube.

WHEN Lichine's *Concerto Grosso en Ballet* was first given at the Stoll Theatre in 1951 one of the more remarkable things in an unremarkable ballet was a very high *jeté* by one of the *corps de ballet* boys —Wolfgang Brunner. Since that first appearance he has danced a number of solo roles and in all his elevation has been outstandingly good. From a poorish beginning he has worked up his performance as the King of the Dandies in *Beau Danube* into a well-danced able characterisation. In two recent ballets, *Alice in Wonderland* and *The Laurel Crown*, his dancing has been excellent, while his performance of the tiny role of the Drunk in *Petrouchka* is a well-drawn character study. I have yet to see him in *Spectre*, but it is a role for which his elevation should make him well fitted. The main defect in his dancing is a lack of finish, this once remedied would make him an even more useful dancer than he is at present.

Clive Barnes

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SADLER'S WELLS AT COVENT GARDEN

Three Cinderellas

THE short season at Covent Garden immediately prior to the five-month's American tour, August 25 to September 5, consisted mainly of performances of *Cinderella*.

This first of Ashton's full-length classics had not been seen for some considerable time, so it was possible to look at it afresh. It has stood up well to time and not even the same choreographer's *Sylvia* or a big new *Lac des Cygnes*, managed to submerge the charm of this considerable work.

Ashton has made some revisions, no major ones, but small ones that have helped to develop the ballerina role. It appeared that Cinderella now has more dancing in the opening kitchen scene and she certainly has much more to do at the ball. From the time she arrives until the clock strikes twelve she is hardly off the stage.

Three ballerinas danced Cinderella during the season—Fonteyn, Elvin and Nerina. We have written much in the past about Fonteyn's interpretation of the role and there is little to be added. She is the only one who makes the role live through its different phases.

As she sits before the fire gazing dreamily into the flames, she manages to react to the antics of her Stepsisters. Obviously completely cowed by them she can be amused by their quarrels and fearful when they become too violent. There is not one movement on the stage which is not mirrored in her face. When she dances with the broom which is her make-believe Prince, she becomes ecstatic then bored as she realises that he is only a stick and a few twigs. A small point is the realistic way in which she lights a candle from the fire so as to illuminate the portrait of her mother. As each of the fairies of the seasons greet her, how touching she is in her wonderment as she reacts to each in turn.

Her entrance at the ball is magnificent. She *bourées* forward, looking around her in delighted bewilderment; at the top of the staircase she never looks down for a second as she descends. She is, in fact, the Princess we all hope to meet one day at a ball.

Elvin, when she took the role, never seemed to be taking part in the kitchen scenes at all and one was hardly aware of her presence. She looked beautiful, but that was all. At the ball she appeared to have been there all the time, it was never a new experience for her. But in this act she came into her own and her *pas de deux* with John Hart was most exciting.

Nerina gave a fine sensitive performance all through and was most convincing, particularly in the early scenes. She was more like a child at the ball, but when she danced her line and finish were beautiful. She was not well partnered by Alexis Rassine.

Even after all these years, Ashton's Ugly Stepsister is still funny. This poor twitterpated creature with a soft heart and a burning desire to be loved can frequently bring one to the borderline between laughter and tears, which is the hall-mark of great comedy. He has developed his performance considerably and there is always some fresh touch to stop it from becoming static. Kenneth Macmillan as the livlier of the two sisters is the perfect foil for Ashton. He never tries to steal a scene, yet he takes the best advantage of the moments he has to himself. The balance of comedy has never been so well achieved as with this pair.

Two Jesters—Grant and Shaw—both very good indeed. Grant succeeds with the ease and finish with which he appears to execute everything Shaw is of uncertain quality, sometimes brilliant, sometimes untidy.

Three Princes—Somes, Hart and Rassine—and only Somes really looks a Prince. His partnering is really on a level with Dolin at his best.

Four Fairies, Heaton, a well executed if rather heavy Spring. Anya Linden, an enchanting Summer (she will go far, mark my words!). Clayden, a rather dotty Autumn, though not her fault as the choreography seems to have been modelled of the Songbirds Fairy variation for *Sleeping Beauty*. Lindsay as Winter completely lacked any of the majesty which Beryl Grey so rightly gave it.

Four Friends of the Prince seemed intent on outdoing the other and what used to be so perfectly co-ordinated is now an untidy scramble.

Cinderella has now stood the test of time and there is not the slightest doubt that it should be retained in the repertoire. If it is to take its place with the other full-length classics, it should be redesigned. The post-war French *chi-chi* of Jean-*Denis Malclès* ought to be replaced by something more lasting from, say, Leslie Hurry or James Bailey. The last act is so weak that it is almost an insult to ask an audience to sit through it. If the divertissement, when the Prince searches for the owner of the slipper in various parts of the world, were put in it would surely add a great deal. Nobody better than Ashton for creating this kind of thing.

Peter Williams

THE company left for America the day after the final performance on September 5. They opened at the Metropolitan Opera House, New York, on Sunday, September 13, with the full-length *Lac des Cygnes*. After a four-week season in New York they tour the United States.

When the company returns to Covent Garden in February an entirely new production of *Coppelia* will be mounted. At the moment is is uncertain who is going to design it—Derain, Bernois and James Bailey have been mentioned as possibilities.

ROLAND PETIT'S BALLETS DE PARIS

A Frenchman in New York

PETIT is the greatest name in French choreography and he can be relied upon to provide the most contemporary programme of ballet in the world today.

To say that the programme which opened the Ballet de Paris season at the Stoll Theatre on August 24 was hardly a programme of ballet is a sweeping statement that should be carefully considered.

The opening work, *Cine-Bijou*, based on an idea of Jean Pierre Grédy to music of Pierre Petit with decor by André Beaurepaire, is an American inspired work.

A typist (Colette Marchand) and a Young Man (Roland Petit) notice each other as they enter a little cinema on a wet Saturday night. Seated together in the stalls they identify themselves with the characters in the film—he is a gangster, she is a star. Together they live through the adventures on the screen which take them to a vamp's exotic bedroom and a gambling den. They find that they love each other with passion, but out in the street again, the film over, they are too shy to do anything about it. They depart in opposite directions and the cinema closes down for the night.

The idea is good; it could have been as poetic as was Prevert's *Le Rendez-vous*, which Petit made such a touching ballet for Les Ballet des Champs-Elysées. Unfortunately the present ballet does not work out so well.

The entry into the cinema is uninterestingly conceived and the audience never gets any feeling of attraction between the two principal characters. This should surely be of the first importance if the theme is to mean anything at all. A slight *pas de deux*, developed and continued later between the Vamp and the Gangster, would have given the ballet more construction. As it is, it only becomes an excuse for a gentle but hardly pungent burlesque of an American musical completely lacking the verve which has become the hall-mark of that kind of entertainment.

It rambles on in a disconnected way with a rather sexy bedroom *pas de deux*, while Petit, Marchand and Perrault each sing a song. Marchand's song is witty and gay, but all of them are interpolated rather than woven into the ballet. Marchand looks very glamorous all through and dances well if not sensationally.

Petit for some time has been very impressed by the American musical and he has rightly felt that it all makes for good theatre. Unfortunately the

The final scene from Roland Petit's Le Loup, *which was the most successful of the new creations given by Ballets de Paris during their recent season at the Stoll Theatre.*

The villagers finally catch up with the Wolf (Roland Petit) and the Bride (Violette Verdy) in the forest. The picture gives some idea of Carzou's fine setting.

Photos: Lido

Roland Petit and Violette Verdy in the pas de deux *from the second scene of* Le Loup.

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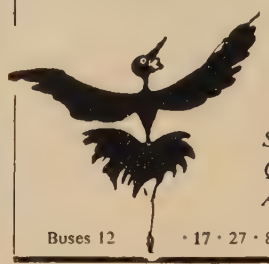

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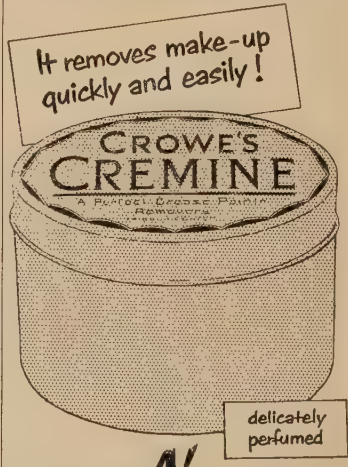

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slickness and polish, so essential to the Americans, are really alien to the French, who achieve their effect by their creative ideas and the poetry they are able to invest in the most ordinary everyday occurrences. The two approaches do not go hand in hand; the one should respect rather than try to imitate the other. Petit's choreography failed to imitate the other.

A wolf in princely clothing

LE LOUP, on the other hand, was French through and through. The story, by Jean Anouilh and Georges Neveux, is of a Young Man (George Reich) who runs off on his wedding day with a Gipsy Girl (Ursula Kubler). With the help of an animal-trainer (Serge Perrault) they make the Bride (Violette Verdy) believe that her husband has been transformed into a wolf. The Bride goes away with a Wolf (Roland Petit) mistaking him for her husband. When she discovers the truth she is, at first, terrified, but gradually becomes attracted to the animal. The villagers start to hunt the Wolf, but the Bride defends him and dies at his side.

The atmosphere is remarkably sustained in the choreography of Petit and the fine score of Henri Dutilleux. If the work never reaches the height of a work such as *Les Demoiselles de la Nuit*, and it badly needs a stronger *pas de deux* than that between Verdy and Petit in the forest, it conveys a haunting mood of tenderness, fear and bestiality (on the part of the humans, not of the wolf).

Verdy has developed into an excellent artist. She is touching in a youthful way, yet at the same time has a very strong technique which never overshadows her interpretation. For her Petit, as he once did for Irene Shorik in *Les Amours de Jupiter*, has created a role which most subtly realises the awakening of love in a young girl.

It would be hard to imagine anybody more suitable than Petit himself as the Wolf. As in so many roles that he has created for himself, it is not always easy to realise what a fine artist he is until somebody else takes over the role. I hope that nobody else will ever take over this one as it seems as personal to him as was the Young Man he created for Jean Babilée in *Le Jeune Homme et La Mort*. Petit makes a noble beast which a wolfish face and chest cannot hide. In so many subtle ways does he convey the animal nature and the constant alertness even in the fleeting moments of passion. His death is most moving.

George Reich, a dancer new to England, made a handsome Bridegroom, though he never quite seemed to be the sort of person who would play such a base trick on his bride. He has fine elevation, good *batterie* and turns well, but his line is a little too soft. The scissor-like brilliance of Ursula Kubler were fine for the gipsy girl, though her appearance was rather too *chic*.

The designing of Carzou was the most exciting we have seen since Clavé burst upon us in his full glory in *Carmen* five years ago. The three scenes take one deeper and deeper into a spiky grey-green forest, which is a masterpiece of arboreal designing. The costumes are fantastic in colour and design and yet they fit the mood of the ballet to perfection.

Mourning far too long

SIX changes of scene is a super-abundance for such a slight and trivial work as *Deuil en 24 Heures*. It is really *The Merry Widow* on a lower social scale. Tightened up into three scenes, it would become frothy and charming, as it is the froth gets very flat before it finishes its ponderous journey.

A blonde wife takes a fancy to a black mourning dress. Her husband buys it for her, but in the excitement of her acquisition the wife makes eyes at a South American looking gentleman, who makes a pass at her. The husband, not unnaturally becomes angry and blows are exchanged as well as visiting cards. At the duel the husband expires before any shots are exchanged and the wife, apparently inconsolable, returns home to hang the portrait of her husband next her previous ones—they make a formidable array. However, she soon becomes bored with solitary confinement and off she goes to that mecca of all merry widows—Maxims. She dances a tango, a Mattchiche, and leads the company in a strip-tease, all of which excites the South American looking gentleman to such an extent that he elopes with the widow, leaving everyone on the stage to continue having a perfectly wonderful time.

As the wife and widow, Colette Marchand looked too exotic. Helene Constantine, who danced the role at other performances, was far better; she was vivacious and gay and had the sparkling technique that is necessary for a soubrette role of this kind.

José Ferran gave a fine comic study of the hapless husband and later as a waiter. Serge Perrault, who plays so many small roles to perfection, was a vile seducer in the best melodramatic tradition.

Petit's choreography had moments of comic invention, specially in the duel scene and in a *pas de deux* for the wife and her seducer after the duel. The tango in the Maxim scene was reminiscent of Ashton's tango in *Facade*. Otherwise there were long empty passages.

Maurice Thiriet's arrangements of populdar dance tunes was unimaginative and became most irritating as the evening wore on. Had it not been for the designs of Clavé, it is doubtful whether the ballet would survive at all. But the wit and beauty of his masterly arrangements of seemingly irrelevent objects made up for all that the ballet lacked in other respects.

Peter Williams

Colette Marchand as Carmen and Roland Petit as Don Jose in the famous bedroom scene from Carmen.

It is doubtful whether sex has ever been so subtly put on the stage and without causing any offence. In this scene Marchand was at her best and the absence of the role's creator—Renée Jeanmaire—was not so noted. At later performances Marchand improved considerably. She achieved viciousness even if she looked too well groomed for a gipsy.

This is still one of the best ballets that Petit has created and its impact is remarkable. The designs of Clavé remain as exciting as ever.

Photo: Lido

FESTIVAL BALLET

THE recent twelve-week season at Festival Hall has been the most successful season in the company's four years of existence. Nearly 3,000 people a performance have packed in to see *Alice in Wonderland, Vilia* and the two Hungarians—Kovach and Rabovsky.

To celebrate the fourth birthday of the company, on September 11, a gala performance was given. In spite of the rather excessive price charged for the seats, the audience can be said to have got their money's worth.

From Greig's *Concerto*, as seen through the eyes of a Greek—Vassili Lambrinos, we passed on to the *Don Quixote pas de deux* as seen through the eyes of the Hungarians, followed by the *Pas de Quatre* as seen through the eyes of an Irishman. Dolin's version of the famous arrangement for the four greatest ballerinas of the last century is charming, but it needs greater star quality. Leslie faintly evoked Taglioni, while Noël Rossana stole the show as Cerrito. Svetlova as Grisi had no sense of period at all, while Landa, who never fails to give a fine performance, seemed miscast as Grahn.

That Viennese operetta—*Vilia*—as seen through the American eye of Ruth Page, was followed by the peak moment of the evening. Nothing could obscure the fact that Nathalie Leslie is the real ballerina of the company. In *The Black Swan pas de deux* both she and Gilpin were at their best. Both had brilliance and grandeur.

The low-spot of the performance was *The Moszkowsky Waltz* given by Norah Kovach in something closely resembling a *Pas de Quatre* costume, and Istvan Rabovsky in tennis flannels and a satin tennis shirt. This out-of-date *adagio* would not have been well received in the company of performing seals.

The great artistry of Yvette Chauviré in *The Dying Swan* brought the proceedings back to sanity. The evening finished on a wonderful performance of *Symphony for Fun*, which is still the best of the creations that Festival Ballet has achieved.

Peter Williams

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Dance and Dancers . . . ABROAD

AMERICA

AS we go to press, the Sadler's Wells Ballet has returned for its third visit to America. The Gala Premier took place before a distinguished, capacity audience at the Metropolitan Opera House on September 13th, too late for a comprehensive review in this issue. Before its opening, the entire four-week season was completely sold out and it is estimated that this current New York engagement will gross in excess of four hundred and fifty thousand dollars. Since the top price for tickets is six dollars this season, and the tickets are tax exempt (it being ruled that the Sadler's Wells is a non-profit organisation), the season's profits should be considerably greater than either previous season. Certainly from a financial viewpoint, these are the most impressive monetary figures to be made by any dance organisation in the history of the city of New York.

Though the entire New York engagement has been sold out, there has been a considerable voicing of disappointment over the fact that neither Moira Shearer nor Beryl Grey were with the Company this season. Miss Grey, who has an especially large following in New York, has been deeply missed as has been Miss Shearer. Some observers point out that these losses to the Company may be felt even more strongly during the transcontinental tour because, as they explain, Moira Shearer has a tremendous personal audience in every American city that already knows her because of her film work.

A complete report on the first half of the New York engagement, up to and including the premier of *Sylvia,* will appear in the November issue.

FOLLOWING soon after their American debut at Jacob's Pillow, it was announced that the National Ballet of Canada would undertake its first series of American engagements in February. Headed by Celia Franca, its founder and director, the troupe will open in Buffalo, then appearing in Detroit, Milwaukee, Minneapolis, Spokane and Seattle over a three to four-week period.

THE Royal Winnipeg Ballet, which comes to New York in December to make an important television appearance, is slated for a five-week tour of the United States during March and April. It is announced that the company will then leave for a tour of Europe, though no countries or cities have been listed as yet. The Company, which has been dancing on average of forty-four weeks this year, plans to keep busy for every one of the fifty-two weeks next year.

Arthur Todd

ITALY

UNFORTUNATELY the only ballet to be seen this year at the Arena di Verona season was that in two operas, *Aida* and *Forza del Destino.*

However, in *Aida,* the choreographer, again Margherita Wallman, exploited every possibility and squeezed in as much dancing as she could. In the temple scene Brenda Hamlyn did a very well-danced solo which finished in a *pas de deux* with Victor Ferrari. Even though it is some time since Hamlyn deserted classical ballet for the more lucrative field of reveue, she still has an excellent technique and a lot of charm in her style.

In the second act, Genevieve Lespagnol and Boris Trailine had a brilliant *pas de deux,* which they danced with technical precision, but without sufficient expression. In the triumph, Lucciana Novaro, billed impressively as "Prima ballerina assoluta," did a little dance but gained her triumph when she was carried up and down the stage by the boys, finishing in a human pyramid gracefully billowing sky blue chiffon right and left. This effect and the vision of 100 strong *corps de ballet* dancing energetically without once tripping over the various holy cows, camels, elephants, etc., imported for the occasion, stopped the show.

In *Forza del Destino,* Nives Poli arranged and danced together with the *corps de ballet* a very cleverly devised Tarantella, full of wit and verve. Nives Poli is a young choreographer of great talent, who, even though she has produced many ballets quite as good as others seen here, has not unfortunately had sufficient chance up to date to do much.

It seems that this next year at the Scala is to be a Balanchine year, in as much as so far it apnately had sufficient chance up to date to do much. pears that he is to run the ballet company, do the choreography and guide the policy.

Peter Dragadze

AUSTRALIA

SALLY GILMOUR made a most impressive debut as an actress, playing the exacting name part in Strindberg's play, *Miss Julie,* with the Tana Company (National Theatre, Melbourne, Aug. 15th to 22nd). Once again, although in a different medium, she proved herself capable of immersing her personality completely in the part, and overshadowed the other two members of the cast by the nervous force and natural emotion which she managed to convey so well. I and the other critics were not expecting very much, particularly so as her first entrance was jittery and she took some minutes to adjust her voice to the acoustics. However, it was one of the best performances we have seen in Melbourne for some time. It can now be prophesied that she will develop a dual career on the lines of Helpmann.

GEORGE CARDEN has arrived from England to arrange the dances for J. C. Williamson's production of *Call Me Madam.*

Laurel Martyn's *Ballet Guild* company will present a full-length version of *Casse Noisette,* commencing next week in Melbourne. Principals are (including Miss Martyn) Laurence Bishop, Ron Paul, Mara North (ex. members of the Borovansky professional company) and Marie Cumisky from the Australian National Ballet. Miss Martyn (formerly Sadlers Wells) will visit England early next year.

Both the large professional companies, Borovansky's and the National Ballet, are in recess, however, Mr. Borovansky is in Paris at the moment searching for new principal dancers for the new company which is to re-form in October-November. Borovansky is also looking for new ballets overseas.

E. C. Mason

The American dance team, The Three Cabotts, *the great success at the Lido in Paris. They are Frank Sibella, Mariane Sanders and Dick Beard, who will be remembered with Ballet Theatre and N.Y. City Ballet.*
Photo: Maurice Seymour

COVER STORIES

This month's front cover, by Derek Allen, is of Mona Inglesby in her International Ballet production of *Coppelia.*

MONA INGLESBY studied with many famous teachers, including Margaret Craske, Marie Rambert, Egorova, Legat, Kschessinskaya, Judith Espinosa and Sergueff. At an early age she danced at the Ballet Club and later with Ballet Rambert, when she danced many leading roles. In 1939 she appeared with Dandré's Russian Ballet at Covent Garden. In 1941 she founded International Ballet, which has since taken the full-length classics to the provinces and abroad. In such works as *The Sleeping Princess, Swan Lake, Coppelia* and *Giselle,* she dances all the principal roles.

The back cover, by Duncan Melvin, is of Paula Hinton and Walter Gore in Gore's *Light Fantastic,* **one of the principal new works to be seen during the present season of Walter Gore Ballet at the Prince's Theatre, London.**

GORE studied principally under Madame Rambert and with that company he has spent most of his dancing life except for a period in the Royal Navy during the war, with the Vic-Wells from 1931-35 and also with the Camargo Society. He created several ballets for Ballet Rambert and recently *Carte-Blanche* for Sadlers Wells Theatre Ballet. The Walter Gore Ballet, of a few months standing, has many of his works in the repertoire, which are some of the best new works to be seen for many years. His wife, Paula Hinton, has also spent most of her life with Ballet Rambert. She got her first training from Miss Delamere-Wright in Liverpool, where she also made her first stage appearance. Hinton has also danced with Festival Ballet, Les Ballet de Champs-Elysées and Ballet Workshop. She is a very fine dramatic dancer.

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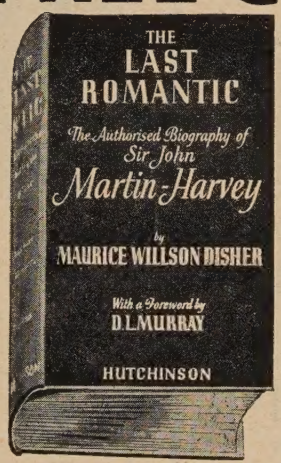

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Ballet Dates

SADLER'S WELLS THEATRE BALLET
at Sadler's Wells Theatre

Oct.
2 *Lac des Cygnes* (Act II), *Carte Blanche* (London premiere), *Blood Wedding.*
3 (M) *Coppelia* (Miller, Britton, Holden).
5 *Lac des Cygnes, Carte Blanche, Blood Wedding.*
7 *Les Sylphides, Haunted Ballroom, Carte Blanche.*
10 (M) *Pastorale, Fete Etrange, Carte Blanche.*
14 *Lac des Cygnes, Blood Wedding, Valses Nobles et Sentimentales, Facade.*
16 *Les Sylphides, Blood Wedding, Carte Blanche.*
17 (M) *Les Sylphides, Haunted Ballroom, Carte Blanche.*
19 *Coppelia.*
21 *Fete Etrange, Haunted Ballroom, Valses Nobles et Sentimentales, Facade.*
24 (M) *Carte Blanche, Lac de Cygnes, Valses Nobles et Sentimentales, Facade.*
(End of season)

THE WALTER GORE BALLET
at Princes Theatre

Sept.
22 Week *Hoops, Crucifix, Vis-a-Vis,* (world premiere), *Light Fantastic.*
28-30 *Street Games, Tancredi and Clorinda, Cyclasm* (world premiere), *Mr. Punch.*
30 (Mat. only) *Street Games, Vis-a-Vis, Cyclasm, Mr. Punch.*
Oct.
1-3 *Hoops, Antonia, Vis-a-Vis, Light Fantastic.*
5-7 *Vis-a-Vis, Gentle Poltergeist, Street Names, Cyclasm.*
7 (Mat. only) *Vis-a-Vis, Cyclasm, Street Games, Light Fantastic.*
8-10 *Hoops, Crucifix, Suite for Small Dancers* (world premiere), *Mr. Punch.*
12-14 *Street Games, Antonia, Vis-a-Vis, Cyclasm.*
14 (Mat. only) *Street Games, Cyclasm, Vis-a-Vis, Mr. Punch.*
15-17 *Hoops, Crucifix, Suite for Small Dancers, Light Fantastic.*

THE SPANISH BALLET OF PILAR LOPEZ
at the Stoll Theatre

Sept. 30-Oct. 10 First programme which includes many numbers never seen in England, including *Suite Argentina, Concierto de Aranjuez, Madrid Flamenco* and many others.
Oct.
12-17 Complete change of programme, including *The Three-cornered Hat.*
19-24 Further new programme.

FESTIVAL BALLET
Oct.
19 New Theatre, Oxford.
26 Alhambra, Bradford.
Nov.
2 Empire, Cardiff.
9 Odeon, Southampton.
16 De Montford Hall, Leicester.
23 Empire, Sunderland.
30 Odeon, Southend.
Dec.
7 Hippodrome, Bristol.
23 Royal Festival Hall, London.

INTERNATIONAL BALLET
Sept.
28 Granada, Sutton.
Oct.
5 Theatre Royal, Birmingham (2 weeks).
19 Theatre Royal, Nottingham.
26 Theatre Royal, Newcastle-upon-Tyne.

BALLET WORKSHOP
at Mercury Theatre

Oct.
11, 18, 25 *Triologue* (choreography, Henry Haythorn; music, Michael Hobson; decor, Derek Hyrst). A ballet by Ronnie Yerrell with music by Salzedo and designs by Norman McDowell. A new ballet by Peter Darrell.

THE VIENNESE BALLET ENSEMBLE (Wiesenthal Group)
at Princes Theatre

Oct.
19 Company from Vienna with Erika Kniza as principal dancer.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

NIKITA M. PAVINSKY, Flat No. 3, Belsize Park Gardens, Belsize Park, London, N.W.3, wants b.c., m., any age, all parts, m.a. 37, o.i. opera, music, friends, adventure, dogs, table tennis.

ALEXA H. ROBB, 1 Gindera Road, Montrose, Angus, wants b.c., m. or f., preferably in London, m.a. 14, o.i. music, opera, reading, p.r. all answered.

PATRICIA VAUGHN, 81 Kings Road, Five Dock, N.S.W., Australia (ballet student), wants b.c., f. 14-18 from the Sadlers Wells School, m.a. 15, o.i. animals (esp. horses), theatre, travel, reading, all answered.

JILL SUNNER, 10 Connolly Street, Rockhampton, Queensland, Australia, wants b.c. f. age 20-22, anywhere, m.a. 20, o.i. theatre, books, music. p.r.

GENISTA OUVRY, West Wing, Limpsfield Court, Oxted, Surrey, wants b.c. age 14-16, in British Isles, m.a. 14, o.i. reading, poetry, writing, music.

FRANK H. HAISTE, 11 Trescoe Ave., Bramley, Leeds, Yorks. wants b.c. m. any age, anywhere, m.a. 33, o.i. theatre, music, art, reading, friendship. p.r. all answered.

DAVID S. CULLUM, 93 Perryn Road, London, W.3, wants b.c., f., age 21-29, anywhere, m.s. 30, o.i. cycling/YHA, opera, theatre, films, religion, music (not "jive"), p.r.

ATHENA PANITSA, 19 Sotiros Street, Athens, Greece, wants b.c., m. or f., age over 20, anywhere, esp. U.S.A., m.a. 20, o.i. music, films, art, swimming, ls. French, p.r. all answered.

STEPHAN JOURDAN, 51 Harrowsby Street, London, W.1, wants b.c., m. 18-28, anywhere (particularly France, U.S.A., Scandinavia), m.a. 24, o.i. dramatics, travel, music, international affairs, designing, p.r. all answered.

PAMELA SMITH, 36 Van Dyck Avenue, New Malden, Surrey, wants b.c., m. 18-24, or f. 16-17, in Canada (esp. B.C.) or America, m.a. 16, o.i. television, radio, theatre, records, p.r.

VALERIE HADWIN, "Lyndhurst," 34 Gillinggate, Kendal, Westmorland, wants b.c., m. or f. 16-18, anywhere in Britain, m.a. 16, o.i. films, music, art, theatre, travel.

FRED VOGLER, Cologne-Nippes, Blucherstrasse, 18, wants b.c., m. or f., age 20-35, anywhere (also coloured), m.a. 21, ls. German and English.

NEXT MONTH

Look for the front cover of Belinda Wright of Festival Ballet in *Alice in Wonderland* and on the back cover David Poole and Margaret Hill in *Carte Blanche* of the November DANCE AND DANCERS (on sale October 25). Also in this number will be *The Story of Roland Petit* by Peter Williams. New ballets supplement includes the Orson Welles' ballet *The Lady in the Ice*, Andree Howard's *Vis-a-Vis*, Walter Gore's *Crucifix*. Baron will again choose his picture of the month. David Raher on *Modern Jazz in New York*. Steps of the Ballet. So you want to dance. All the usual features in 28 pages.

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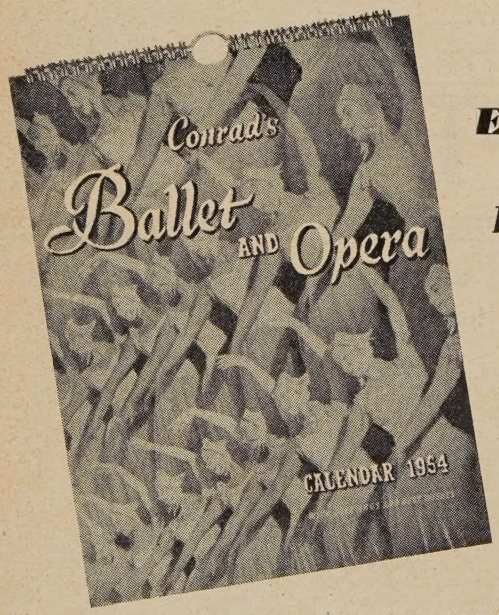

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